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J. S. BACH'S ORIGINAL HYMN-TUNES

FOR
CONGREGATIONAL USE

EDITED, WITH NOTES, BY
CHARLES SANFORD TERRY
LITT.D. (CANTAB.), HON. MUS.D. (EDIN.)



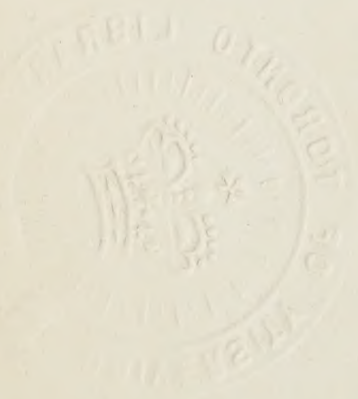
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PREFACE

IN the second volume of my 'Bach's Chorals'¹ I considered the Hymn melodies attributed to Bach. Rejecting summarily eighteen tunes ascribed to him by Carl von Winterfeld, Spitta and others, I selected forty-two found in collections or circumstances which made Bach's authorship not improbable. Seven of them are in the 'Notenbüchlein' prepared by Bach for his second wife, Anna Magdalena, in 1725. Twenty-one are in the 'Musicalisches Gesang-Buch' published at Leipzig in 1736 for Georg Christian Schemelli, of which Bach was the musical editor. Three occur in F. W. Birnstiel's edition (Part II, 1769) of Bach's 'Choralgesänge'. One is among the 'Choralgesänge' edited (Part III, 1786) by Bach's second son, Carl Philipp Emmanuel. Two are in C. F. Becker's edition (1843) of the 'Choralgesänge'. Seven tunes are in the MS. of Johann Ludwig Krebs, Bach's pupil, 1726-35. Finally, there are two Choral Arias in the 'Christmas Oratorio' (Nos. 38-40, 42), and one in the Motett 'Komm, Jesu, komm'. The last three are the only tunes of his own composition in his concerted Church music wedded by Bach to the stanzas of a congregational Hymn.

Besides the Oratorio and Motett melodies, I was able to accept thirty of the remaining thirty-nine tunes as being either positively or with practical certainty Bach's original compositions. Of the selected thirty, six are in the 'Notenbüchlein' of 1725, sixteen in Schemelli's Hymn-book, two in Birnstiel's 'Choralgesänge' (1769), one in Part III of the 'Choralgesänge' of 1786, one in Becker's collection (1843), four in Krebs' MS. Twenty-six of these thirty melodies are included in the present volume, the excluded four being—one in the 'Notenbüchlein' ('Gedenke doch, mein Geist, zurücke'), which is an Aria with instrumental interludes; and three in Krebs' MS. ('Gott, mein Herz dir Dank zusendet'; 'Ich gnüge mich an meinem Stande'; 'Meine Seele, lass' es gehen'), of which no bass survives.

¹ 'Bach's Chorals: The Hymns and Hymn Melodies of the Cantatas and Motetts' (Cambridge University Press, 1917).

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Schweitzer has insisted¹ that Bach's Hymn-tunes are sacred Arias rather than Chorals, their peculiar loveliness arising from the fact that they are the work of a composer steeped in the traditions and idiom of the German Choral, but writing under the influence of Italian melodic form. They are practically unknown, though one or two of them have found their way into modern hymn-books, and some of them have been adapted by Dr. W. G. Whittaker² to the purpose for which, wrongly, I hold, Schweitzer thought them alone appropriate, namely, as Arias for treble voices.

The chief, I would even say the only, impediment against their English use in the conditions for which Bach designed them is their lack of suitable words. The German originals are in every case of Bach's own period, whose hymnody has characteristics not entirely agreeable to English taste. Moreover, there are practical reasons why new melodies should be wedded to words in common English use. But the German metres are frequently so irregular that the range of appropriate English hymns is considerably restricted, and in four cases (Nos. 6, 17, 19, 21) I have been obliged to fall back upon a translation of the German original. I desire to express my thanks to Mr. Athelstan Riley for his kindness in permitting me to use the words of No. 3, and to the Very Rev. P. L. Carew, Fr. Superior of Mount Saint Bernard's Abbey, for No. 23.

It is interesting to discover the sources whence Bach took the hymns enriched by his melodies. The only hymn-book in his possession at the time of his death was Paul Wagner's 'Andächtiger Seelen geistliches Brand- und Gantz-Opfer' (8 vols., Leipzig, 1697), in use at Leipzig throughout the eighteenth century; it contained more than five thousand hymns, but no melodies. Among them are Nos. 5, 9, 11, 12, 16, 18, 20, 25 *infra*.

It is exceedingly improbable that Bach was responsible for the selection of the hymns included by Georg Christian Schemelli, Schloss-Cantor at Zeitz, in his 'Musicalisches Gesang-Buch', published by Bernhard Christoph Breitkopf at Leipzig in 1736. The book contains 954 hymns, free from sectarian colouring, an anthology of

¹ 'J. S. Bach,' vol. i. 22.

² Messrs. Stainer & Bell.

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the treasures of German hymnody, on the model of Johann Anastasius Freylinghausen's popular hymn-book (1704). That the literary editor of such a book, published at Leipzig by a firm with which Bach must have been very familiar, should have sought the famous Cantor's assistance hardly needs further explanation. Spitta,¹ however, supposes that Bach was recommended to Schemelli by the latter's son, Christian Friedrich, who in the spring of 1735 matriculated at Leipzig University and eventually succeeded to his father's office at Zeitz. Schemelli's Preface states that the sixty-nine melodies printed in the volume had been either composed by Bach or improved by his addition of a figured bass. Forty-seven of the sixty-nine melodies Bach took from other hymn-books; one (No. 23 *infra*) is marked by his name as its composer; the remaining twenty-one melodies appeared in print for the first time, and sixteen of them (Nos. 1, 2, 3, 4, 5, 7, 10, 11, 12, 13, 14, 15, 16, 17, 19, 21 *infra*) undoubtedly were composed by Bach himself.²

Five of the selected melodies are found in the 'Notenbüchlein' (Nos. 4, 6, 22, 24, 26 *infra*). Not one of the hymns to which they are set appears in Wagner's volumes. Nos. 4, 6, and 26, however, were in general vogue. No. 22 appeared in a hymn-book published at Dresden in 1725, and therefore within Bach's range of observation. No. 24, not improbably, is by Bach himself.

The Preface to Schemelli's Hymn-book announced that two hundred more melodies were ready for a second edition. Among them are four of Bach's tunes preserved among his detached 'Choralgesänge' (Nos. 9, 18, 20, 25 *infra*). The hymns to which he set them he found in every case in Paul Wagner's volumes. Among the additional melodies referred to by Schemelli presumably was that of No. 8 *infra*. The hymn is tuneless in the 'Musicalisches Gesang-Buch', but a melody which bears its name survives in the MS. of Krebs, who was Bach's pupil in 1735, when Schemelli's book was being prepared.

¹ Vol. iii. 109.

² The five remaining melodies are: 'Auf, auf, die rechte Zeit ist hier,' 'Ich liebe Jesum alle Stund,' 'Jesu, deine Liebeswunden,' 'Selig, wer an Jesum denkt,' 'So wünsch ich mir zu guterlezt.' None of them bears Bach's impress. See them in my 'Bach's Chorals', ii. 74 f.

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I add the following notes on the twenty-six hymns :

1. *Ach, dass nicht die letzte Stunde* (Erdmann Neumeister, 1671–1756). First published, in 6 stanzas, in the 1717 edition of the author's 'Der Zugang zum Gnaden-Stuhl Jesu Christi'. It had no distinctive melody until Bach supplied one (Schemelli). Two years later (1738), Johann Balthasar König (1691–1758) gave it another which had considerable vogue in later hymn-books.
2. *Beschränkt, ihr Weisen dieser Welt* (Christoph Wegleiter, 1659–1706). First published, in 12 stanzas, in the Nürnberg 'Glauben-schallende und Himmel-steigende Herzens-Music' (1703). Cornelius Heinrich Dretzel (1698–1775), five years before Schemelli printed it with Bach's melody, had included it, with four tunes probably by himself, in the Nürnberg 'Des Evangelischen Zions Musicalische Harmonie' (1731).
3. *Dich bet ich an, mein höchster Gott* (Johann Gottfried Olearius, 1635–1711). First published, in 7 stanzas, in the author's 'Tägliches Bet-Lied' (Halle: 1686). Bach's (Schemelli) was its first distinctive melody.
4. *Dir, dir, Jehovah, will ich singen* (Bartholomäus Crassellius, 1667–1724). First published, in 8 stanzas, in the Halle 'Geistreiches Gesangbuch' (1697), and, to an anonymous melody, in the Darmstadt 'Geistreiches Gesang-Buch' of 1698. The hymn is widely known and has received several melodies besides Bach's (Schemelli). Translations are noted in the 'Dictionary of Hymnology', p. 268.
5. *Eins ist noth, ach Herr, dies eine* (Johann Heinrich Schröder, 1667–99). First published, in 10 stanzas, in the Halle 'Geistreiches Gesangbuch' (1697). The hymn has received several melodies besides Bach's (Schemelli). Translations are noted in the 'Dictionary of Hymnology', p. 1016.
6. *Gieb dich zufrieden und sei stille* (Paul Gerhardt, 1607–76). First published, in 15 stanzas, in its author's 'Geistliche Andachten' (Berlin: 1666) to a melody (engraved in Winterfeld's 'Der Evangelische Kirchengesang', ii. No. 97) by Johann Georg Ebeling (1637–76). Two other melodies

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to which it was sung are found, one of them his own, in Bach's 'Notenbüchlein' (1725). The other is not known in print earlier than König's compilation (1738) (see No. 1 *supra*). Zahn, 'Die Melodien der deutschen evangelischen Kirchenlieder' (No. 7419), is disposed to attribute it to König himself. Its earlier existence in Bach's MS. forbids that conclusion; but the tune is certainly not by Bach.

7. *Gott, wie gross ist deine Güte* (Georg Christian Schemelli, b. 1676). First printed, in 4 stanzas with Bach's melody, in the 'Musicalisches Gesang-Buch' (Leipzig: 1736).
8. *Hier lieg ich nun, O Vater aller Gnaden* (Johann Arndt, 1555-1621). Printed, in 6 stanzas without a melody, in Schemelli, who quotes it from the author's 'Paradiss-Gärtlein' (1612).
9. *Ich bin ja, Herr, in deiner Macht* (Simon Dach, 1605-59). First printed, in 8 stanzas, in its author's 'Christliche Todes-Errinnerung' (Königsberg: 1648) to a melody by Heinrich Albert (1604-51) (in Winterfeld, ii. No. 68). Zahn (Nos. 5869a-5878b) prints ten melodies to which the popular hymn has been sung.
10. *Ich halte treulich still*. First printed, in 12 stanzas, in Schemelli (1736), with Bach's melody. Schemelli attributes it to 'J. H. Till', of whom nothing is known, unless he is identified with Jakob T. Till (1713-83).
11. *Ich steh an deiner Krippen hier* (Paul Gerhardt, 1607-76). First printed, in 15 stanzas, in Johann Crüger's 'Praxis Pietatis Melica' (Berlin: 1653). It already possessed four melodies before Bach (Schemelli) added another.
12. *Jesu, Jesu, du bist mein*. First printed, in 8 stanzas, in the Darmstadt 'Cantional' (1687). Bach's melody (Schemelli) is one of several associated with the hymn. Hardenberg's MS. Liederlexikon at Wernigerode names Caspar Zollikofer (1707-79) as the author.
13. *Komm, süsser Tod*. First printed, in 10 stanzas, in the Dresden 'Gesangbuch' (1725). Bach's (Schemelli) melody is one of several associated with it. Hardenberg's MS. (see No. 12

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supra) names Johann Christian Dieterich (1712–1800) as the author.

14. *Kommt, Seelen, dieser Tag* (Valentin Ernst Löscher, 1673–1749). First printed, in 7 stanzas, in the author's 'Dreifache Andachtsübung' (Dresden: 1713). Schemelli directs it to be sung, in alternate stanzas, with another Whitsuntide hymn, 'Komm, Gott Schöpfer, heiliger Geist'.
15. *Kommt wieder aus der finstern Gruft* (Valentin Ernst Löscher, 1673–1749). First printed, in 7 stanzas, in the author's 'Dreifache Andachtsübung' (Dresden: 1713). In Schemelli it is directed to be sung, in alternate stanzas, with the Easter 'Heut triumphiret Gottes Sohn'. See No. 14 *supra*.
16. *Liebster Herr Jesu, wo bleibst du so lange?* The hymn is attributed both to Christoph Werner (fl. 1655) and Christoph Weselovius. Of the latter nothing is known. He may perhaps be identified with the Christoph Weselohe, or Weseloph, who represented Osnabrück at the Regensburg Diet in 1684 (J. H. Zedler's 'Grosses Universal-Lexikon' (Leipzig and Halle, 1748, vol. lv, col. 739). Set to a melody by Heinrich Schwemmer (1621–96), it is found, in 7 stanzas, in the Nürnberg 'Gesang-Buch' (1676).
17. *Mein Jesu, was vor Seelenweh* (Georg Christian Schemelli, b. 1676). First printed, in 6 stanzas, in the author's 'Musicalisches Gesang-Buch' (1736) with Bach's melody. The metre is that of the familiar 'Wie schön leuchtet der Morgenstern'. See Nos. 14 and 15 *supra*.
18. *Nicht so traurig, nicht so sehr* (Paul Gerhardt, 1607–76). First printed, in 15 stanzas, in Johann Crüger's 'Praxis Pietatis Melica' (Berlin: 1647). Crüger (1598–1662) gave it a melody (Winterfeld, ii. No. 80) which is still in common use. Bach's ('Choralgesänge,' 1769) is one of twenty-five settings of the popular hymn printed by Zahn (Nos. 3336–3363).
19. *O finstre Nacht, wann wirst du doch vergehen?* (Georg Friedrich Breithaupt, fl. 1700). First printed, in 10 stanzas, in Johann Anastasius Freylinghausen's 'Geistreiches Gesang-Buch' (Halle: 1704). Ludwig Steiner (1688–1761) had already

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provided it with a melody in his 'Neues Gesang-Buch' (Zürich : 1723) before Bach gave it another (Schemelli). The author was Secretarius at Laubach.

20. *O Herzensangst, O Bangigkeit und Zagen* (Fr. D. Gerh. Müller). The hymn, in 9 stanzas, is in the ninth edition of the Breslau 'Vollständige Kirchen- und Haus-Music' (1700), and probably is of earlier date. The author, or authoress, is described by Zahn (No. 1003) as 'von Königsberg', where, however, his or her memory has not survived. Bach's melody ('Choralgesänge,' 1769) is found in a few nineteenth-century hymn-books.
21. *O liebe Seele, zieh die Sinnen* (Anon.). First printed, in 12 stanzas, and with Bach's melody, in Schemelli (1736). Not improbably it is by Schemelli himself.
22. *Schaff's mit mir, Gott, nach deinem Willen* (Benjamin Schmolck, 1672-1737). First printed, in 11 stanzas, in the Dresden 'Gesangbuch' (1725) (see No. 13 *supra*). The initial letters of its stanzas give the acrostic 'S. R. Zieroldin', in memory of whom presumably it was written.¹ Bach's (its only) melody ('Notenbüchlein,' 1725) passed into the hymn-books (Zahn, No. 2883).
23. *Vergiss mein nicht, mein allerliebster Gott* (Anon.). First printed, in 5 stanzas, with Bach's melody, in Schemelli (1736). Not improbably it is by Schemelli himself.
24. *Warum betrübst du dich, Und beugest?* (Anon.). A single stanza, with the melody, is in the 'Notenbüchlein' (1725). The stanza is not found before 1725, and probably Bach wrote it.
25. *Was betrübst du dich, mein Herze?* (Zacharias Hermann, 1643-1716). Is included, in 12 stanzas, and without a melody, in the author's 'Frommer Christen Seuffzende Seele und Singender Mund' (Breslau and Leipzig : 1722). In Paul Wagner's Leipzig Hymn-book (vol. vi, 152) it is directed to be sung to Johann Schop's (d. c. 1665) melody 'Werde

¹ So I am informed by the Rev. James Mearns, to whose unique knowledge of German hymnody I am generally indebted.

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munter, mein Gemüthe'. Bach's ('Choralgesänge,' 1843) did not find its way into the hymn-books.

26. *Wie wohl ist mir, O Freund der Seelen* (Wolfgang Christoph Dessler, 1660–1722). First printed, in 6 stanzas, and with a melody by Benedikt Schultheiss (d. 1693), in the author's 'Gott-geheiliger Christen nützlich-ergetzende Seelen-Lust' (Nürnberg: 1692). Zahn (Nos. 7791–7800) prints nine others besides Bach's ('Notenbüchlein,' 1725).

The following Table states the original key of the twenty-six melodies, the condition of their original bass, and source:

No.	Original key.	Bass.	Source.
1.	E mi.	Figured	Schemelli, No. 831.
2.	A ma.	"	" No. 689.
3.	D ma.	"	" No. 396.
4.	B flat ma.	Unfigured	'Notenbüchlein,' p. 51.
	"	Score	B.G. xxxix, No. 46.
	"	*Another Bass (Figured)	Schemelli, No. 397 (Erk, 'Choralgesänge,' No. 20).
5.	C ma.	Figured	Schemelli, No. 112.
6.	G mi.	*Unfigured	'Notenbüchlein,' p. 31.
	E mi.	Unfigured (slightly different Bass)	" p. 31 (Erk, No. 208; Richter, 'Choralgesänge,' No. 111).
7.	B flat ma.	Figured	Schemelli, No. 360.
8.	F mi.	Unfigured	Krebs MS.
9.	G mi.	Score	B.G. xxxix, No. 92.
10.	F ma.	Figured	Schemelli, No. 657.
11.	C mi.	"	" No. 195.
12.	C mi.	"	" No. 741.
	"	Score	B.G. xxxix, No. 104.
13.	"	Figured	Schemelli, No. 868.
14.	F ma.	"	" No. 936.
15.	A ma.	"	" No. 938.
16.	G mi.	"	" No. 874.
17.	D mi.	"	" No. 283.
18.	C mi.	Score	B.G. xxxix, No. 131.
19.	B mi.	Figured	Schemelli, No. 891.
20.	E flat ma.	Score	B.G. xxxix, No. 147.
21.	G ma.	Figured	Schemelli, No. 575.
22.	C ma.	"	'Notenbüchlein,' p. 48.
23.	A mi.	Unfigured	Schemelli, No. 627.
24.	F mi.	"	'Notenbüchlein,' p. 46.
25.	G mi.	Score	B.G. xxxix, No. 170.
26.	F ma.	Unfigured	'Notenbüchlein,' p. 51.

* These versions are not followed in this collection.

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I acknowledge my obligation to Dr. W. G. Whittaker, who has read the proofs of the music texts and confirmed or corrected my interpretation of Bach's figuring.

The words to which the melodies are set in this collection, with the few exceptions already remarked, are in common use in the official Hymn-books of the Episcopal and Presbyterian Churches of these kingdoms. (See Index of First Lines.)

C. SANFORD TERRY.

KING'S COLLEGE,

OLD ABERDEEN.

February, 1922.

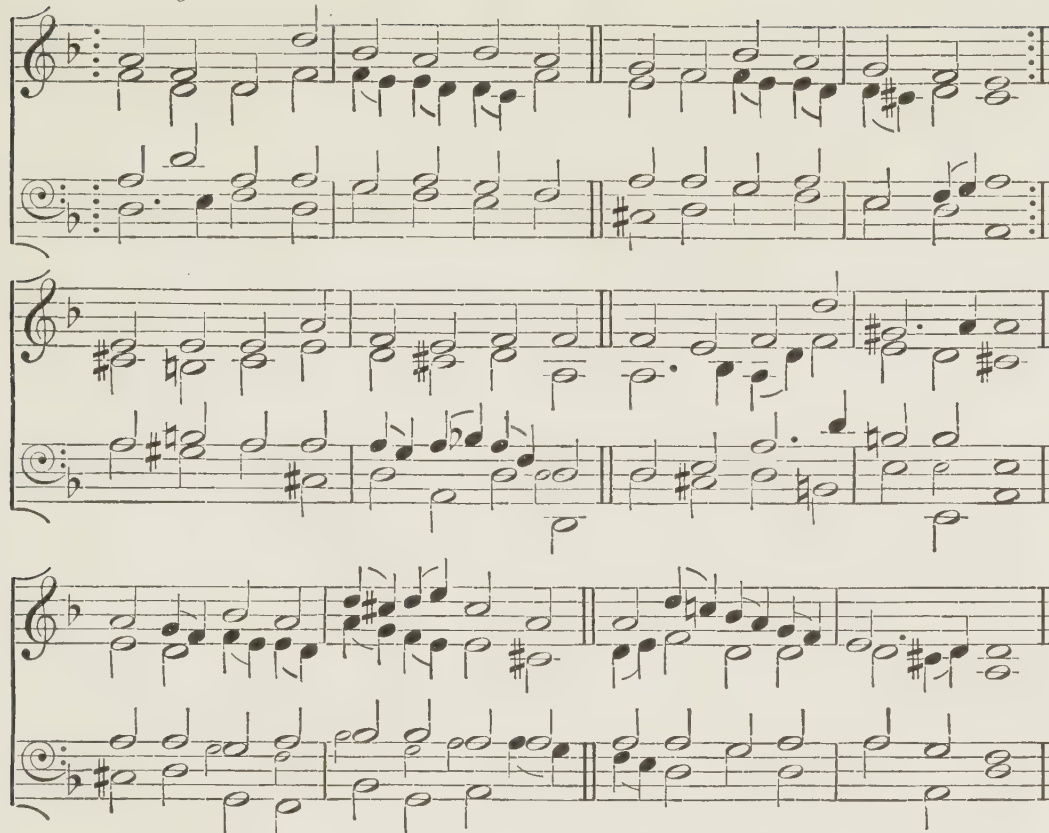
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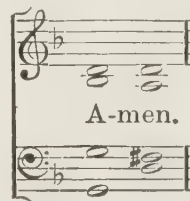
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Moderately slow $\text{♩} = 60$.



Bishop W. W. How, 1823-97.

- W**HO is this so weak and helpless,
Child of lowly Hebrew maid,
Rudely in a stable sheltered,
Coldly in a manger laid?
'Tis the Lord of all creation,
Who this wondrous path hath trod;
He is God from everlasting,
And to everlasting God.
- 2 Who is this—a Man of Sorrows,
Walking sadly life's hard way,
Homeless, weary, sighing, weeping
Over sin and Satan's sway?
- 'Tis our God, our glorious Saviour,
Who above the starry sky
Now for us a place prepareth
Where no tear can dim the eye.
- 3 Who is this—behold Him raining
Drops of blood upon the ground?
Who is this—despised, rejected,
Mocked, insulted, beaten, bound?
'Tis our God, who gifts and graces
On his Church now poureth down;
Who shall smite in holy vengeance
All his foes beneath his throne.
4. Who is this that hangeth dying,
With the thieves on either side?
Nails his hands and feet are tearing,
And the spear hath pierced his side.
'Tis the God who ever liveth
'Mid the shining ones on high,
In the glorious golden city
Reigning everlastingly.

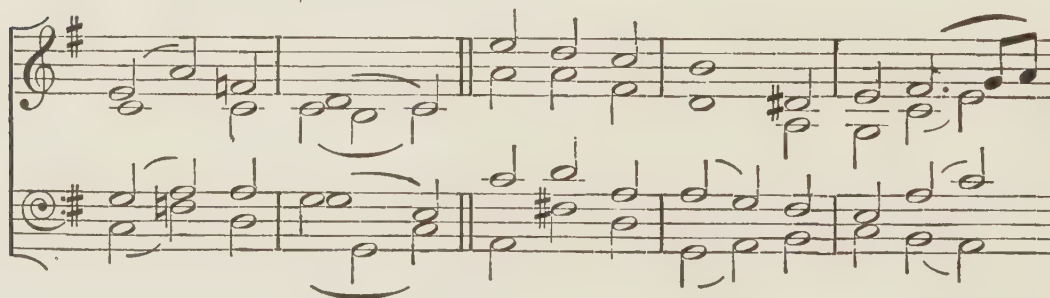
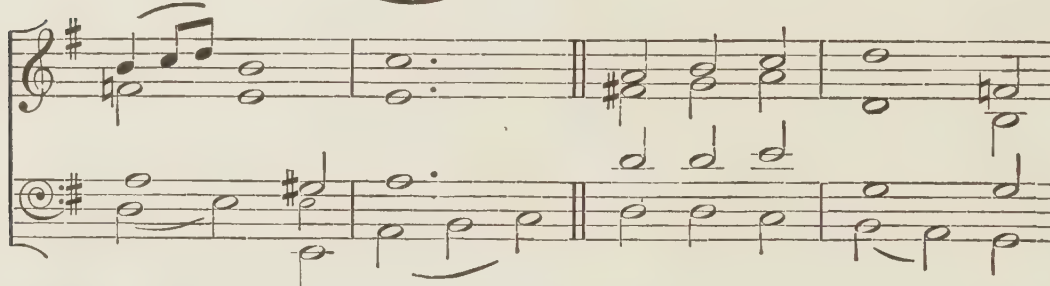
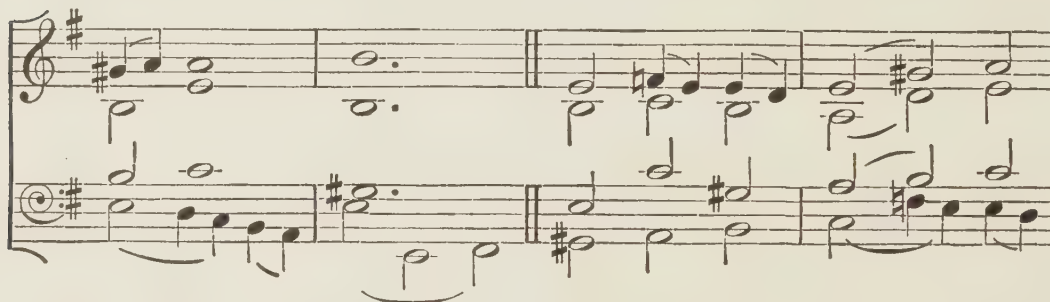
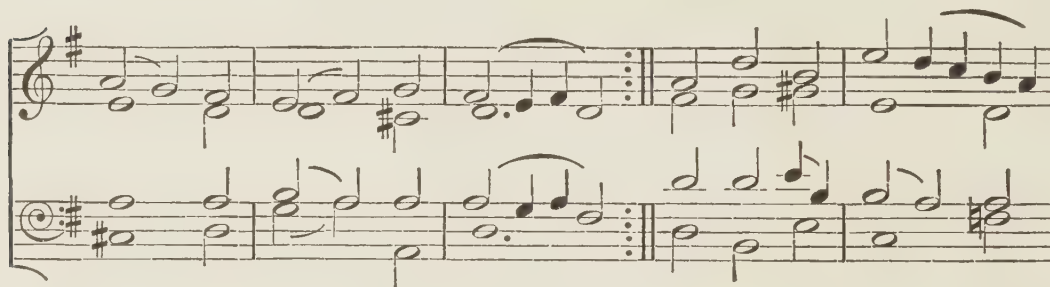
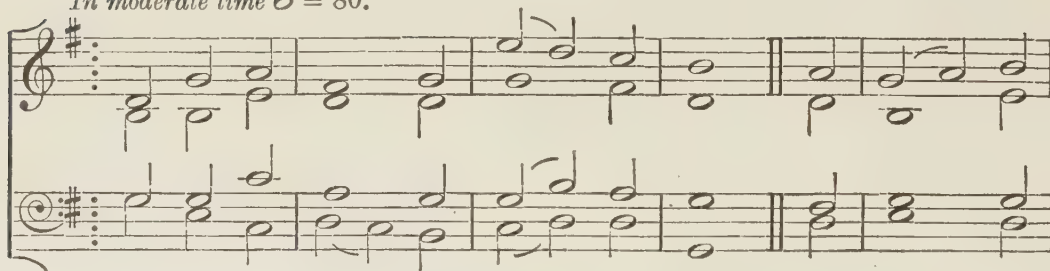


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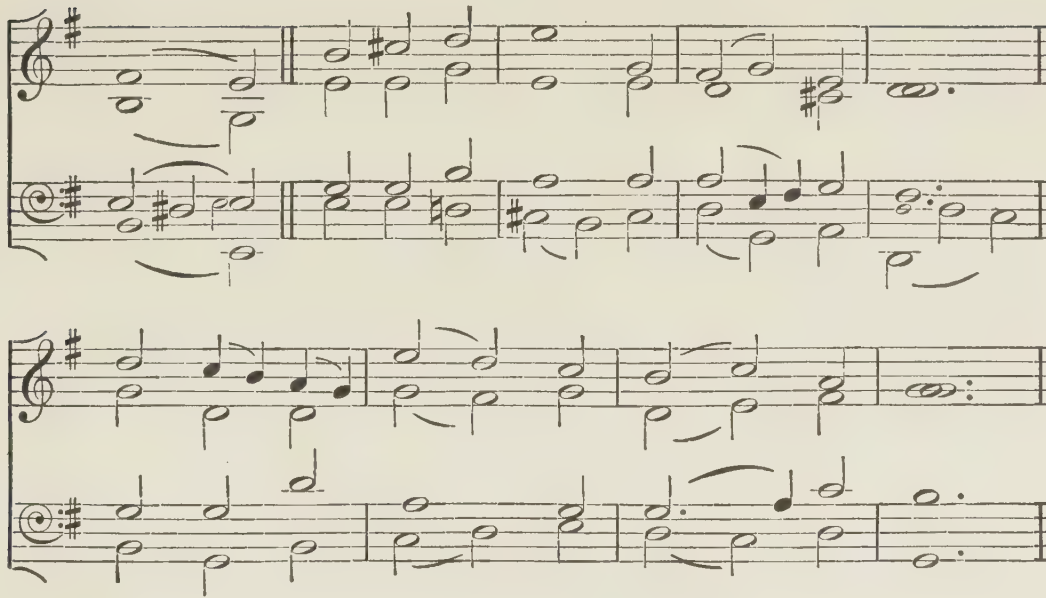
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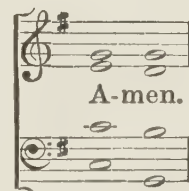


Francis T. Palgrave, 1824-97.

THRISE-HOLY Name! that sweeter sounds
 Than streams which down the valley run,
 And tells of more than human love,
 And more than human power, in one :
 First from the gracious herald heard,
 Heard since through all the choirs on high ;
 O Child of Mary, Son of God,
 Eternal, hear thy children's cry !
*While at the blessèd Name we bow,
 Lord Jesus, be among us now !*

2 Within our dim-eyed souls call up
 The vision of thine earthly years ;
 The Mount of thy transfigured Form ;
 The Garden of thy bitter Tears ;
 The Cross upreared in darkening skies ;
 The thorn-wreathed Head, the bleeding Side ;
 And whisper in the heart, ' For you,
 For you, I left the heavens, and died.'
*While at the blessèd Name we bow,
 Lord Jesus, be among us now !*

3. Ah ! with faith's inward piercing eye
 The rivèn rock-hewn bed we see,
 Whence thou in triumph hast gone forth
 By death from death to make us free !
 And when on earth's last awful day
 The Judgement-seat of God shall shine,
 Lift thou our trembling eyes to read
 In thy dear Face the mercy-sign.
*While at the blessèd Name we bow,
 Lord Jesus, be among us now.*



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In moderate time ♩ = 76.



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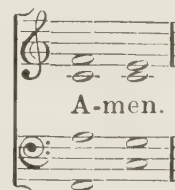
Athelstan Riley, 1858-

YE watchers and ye holy ones,
Bright Seraphs, Cherubim and Thrones,
Raise the glad strain, Alleluya !
Cry out, Dominions, Princedoms, Powers,
Virtues, Archangels, Angels' choirs, Alleluya !
Alleluya, Alleluya, Alleluya !

2 O higher than the Cherubim,
More glorious than the Seraphim,
Lead their praises, Alleluya !
Thou Bearer of the eternal Word,
Most gracious, magnify the Lord, Alleluya !
Alleluya, Alleluya, Alleluya !

3 Respond, ye souls in endless rest,
Ye Patriarchs and Prophets blest,
Alleluya, Alleluya !
Ye holy Twelve, ye Martyrs strong,
All Saints triumphant, raise the song, Alleluya !
Alleluya, Alleluya, Alleluya !

4. O friends, in gladness let us sing,
Supernal anthems echoing,
Alleluya, Alleluya !
To God the Father, God the Son,
And God the Spirit, Three in One, Alleluya !
Alleluya, Alleluya, Alleluya !



J. S. BACH'S ORIGINAL HYMN-TUNES

4

(For General Use or Almsgiving)

In moderate time ♩ = 84.

The musical score is written for a keyboard instrument, featuring a treble and bass staff in G major (one sharp). The tempo is marked 'In moderate time' with a quarter note equal to 84 beats per minute. The melody is primarily in the treble staff, consisting of eighth and sixteenth notes, often beamed together. The bass staff provides a harmonic accompaniment with various note values and rests. The piece concludes with a double bar line in the final system.

FOR CONGREGATIONAL USE

Bishop Christopher Wordsworth, 1807-85.

- O** LORD of heav'n, and earth, and sea,
To thee all praise and glory be ;
How shall we show our love to thee,
Who givest all ? (*bis*)
- 2 The golden sunshine, vernal air,
Sweet flowers and fruits, thy love declare ;
When harvests ripen, thou art there,
Who givest all. (*bis*)
- 3 For peaceful homes, and healthful days,
For all the blessings earth displays,
We owe thee thankfulness and praise,
Who givest all. (*bis*)
- 4 Thou didst not spare thine only Son,
But gav'st him for a world undone,
And freely with that Blessèd One
Thou givest all. (*bis*)
- 5 Thou giv'st the Holy Spirit's dower,
Spirit of life, and love, and power,
And dost his sevenfold graces shower
Upon us all. (*bis*)
- 6 For souls redeemed, for sins forgiven,
For means of grace and hopes of Heaven,
Father, what can to thee be given,
Who givest all ? (*bis*)
- 7 We lose what on ourselves we spend,
We have as treasure without end
Whatever, Lord, to thee we lend,
Who givest all ; (*bis*)
8. To thee, from whom we all derive
Our life, our gifts, our power to give :
O may we ever with thee live,
Who givest all. (*bis*)



J. S. BACH'S ORIGINAL HYMN-TUNES

5

(For Eastertide)

In moderate time ♩ = 92.

A musical score for the song 'The Rose Tree'. It consists of two staves. The top staff is in treble clef and the bottom staff is in bass clef. The key signature has one sharp (F#), and the time signature is 2/4. The melody is written on the top staff, and the accompaniment is on the bottom staff. The music is divided into two systems by a double bar line. The first system contains the first four measures, and the second system contains the next four measures, ending with a double bar line and repeat dots. The melody features a mix of eighth and quarter notes, while the accompaniment uses a simple pattern of quarter and eighth notes.

Briskly ♩ = 112.

A handwritten musical score for the song 'The Rose Tree'. The score is written on two staves, one for the treble clef and one for the bass clef. The melody is written in the treble staff, and the accompaniment is in the bass staff. The key signature has one sharp (F#), and the time signature is 4/4. The music consists of two measures, each followed by a double bar line. The first measure of the treble staff contains a quarter note G4, a quarter note A4, a quarter note B4, and a quarter note C5. The second measure contains a quarter note D5, a quarter note E5, a quarter note F#5, and a quarter note G5. The bass staff contains a whole note chord of G3, B2, and D3 in the first measure, and a whole note chord of G3, B2, and D3 in the second measure. The handwriting is in ink on aged paper.

A musical score for the song 'The Rose Tree'. It consists of two staves. The top staff is in treble clef and the bottom staff is in bass clef. The music is written in a simple, folk-like style with many chords and some triplets. The key signature has one flat (B-flat). The melody is simple and catchy, with a clear chorus and verse structure. The lyrics are written below the bottom staff.

FOR CONGREGATIONAL USE

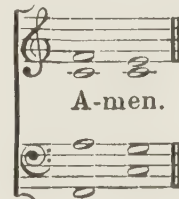
*Bishop Christopher Wordsworth, 1807-85.
With Refrain by C. S. T.*

ALLELUYA! Alleluya!
Hearts to heaven and voices raise;
Sing to God a hymn of gladness,
Sing to God a hymn of praise;
*Alleluya! Alleluya! Christ Jesus is risen!
O come all ye faithful and raise your acclaim;
For burst are the bars of Hell's powerless prison,
And Death is the captive of him who was slain.*

2 Christ is risen, Christ the first-fruits
Of the holy harvest field,
Which will all its full abundance
At his second coming yield;
*Alleluya! Alleluya! Christ Jesus is risen!
O come all ye faithful and raise your acclaim;
For burst are the bars of Hell's powerless prison,
And Death is the captive of him who was slain.*

3 Christ is risen, we are risen;
Shed upon us heavenly grace,
Rain, and dew, and gleams of glory
From the brightness of thy face;
*Alleluya! Alleluya! Christ Jesus is risen!
O come all ye faithful and raise your acclaim;
For burst are the bars of Hell's powerless prison,
And Death is the captive of him who was slain.*

4. Alleluya! Alleluya!
Glory be to God on high;
To the Father, and the Saviour,
Who has gain'd the victory;
*Alleluya! Alleluya! Christ Jesus is risen!
O come all ye faithful and raise your acclaim;
For burst are the bars of Hell's powerless prison,
And Death is the captive of him who was slain.*



J. S. BACH'S ORIGINAL HYMN-TUNES

6

(For General Use)

Rather slow $\text{♩} = 54$.

The musical score is written for two staves, Treble and Bass clef, in a key signature of one flat (B-flat). The time signature is common time (C). The tempo is marked 'Rather slow' with a quarter note equal to 54 beats. The score consists of four systems of music. The first system begins with a repeat sign. The second system also begins with a repeat sign. The third system begins with a repeat sign. The fourth system begins with a repeat sign. The music is a hymn tune, characterized by its simple, melodic lines and harmonic accompaniment. The melody is primarily in the treble staff, while the bass staff provides a steady harmonic accompaniment. The key signature of one flat suggests a Dorian or Aeolian mode. The tempo marking 'Rather slow' and the note value '♩ = 54' indicate a slow, deliberate pace for the hymn.

FOR CONGREGATIONAL USE

Paul Gerhardt, 1607-76.

Tr. Anon.

O PRAISE the God of our salvation,
Trust him ever who hath made' us.
He is the hope of every nation,
Never shall his mercy fail us !
He is our Source, our Sun, Life-giver,
He lights us on our pathway ever.

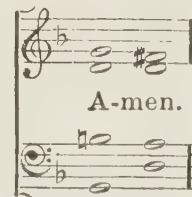
Be thou content, he will not fail !

2 He hears our sighs and knows our sorrows,
Listens to our timid pleading.
The faintest heart his guidance borrows,
Though it knows not what 'tis needing.
He stands before us, ever loving,
His arms of welcome ever opening.

Be thou content, he will not fail !

3. One day we shall in heaven meet him,
He our joy and consolation,
With souls elect we there shall greet him,
Saved from death and desolation,
In his dread sight for ever standing,
With him in fullest understanding.

Be thou content, he will not fail !



J. S. BACH'S ORIGINAL HYMN-TUNES

7

(For General Use)

Rather slow $\text{♩} = 63$.

The musical score is written for a single instrument or voice, featuring a treble and bass staff. The key signature is one sharp (F#), and the time signature is 3/4. The tempo is marked 'Rather slow' with a quarter note equal to 63 beats per minute. The score is divided into five systems, each containing two staves. The melody is primarily in the treble staff, while the bass staff provides harmonic accompaniment. The piece concludes with a double bar line and repeat dots.

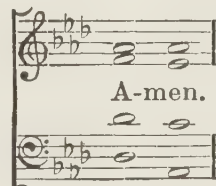
FOR CONGREGATIONAL USE

Charles Wesley, 1707-88.

LOVE Divine, all loves excelling,
Joy of heaven, to earth come down,
Fix in us thy humble dwelling,
All thy faithful mercies crown.
Jesu, thou art all compassion,
Pure unbounded love thou art ;
Visit us with thy salvation,
Enter every trembling heart.

2 Come, almighty to deliver,
Let us all thy life receive ;
Suddenly return, and never,
Never more thy temples leave.
Thee we would be always blessing,
Serve thee as thy hosts above,
Pray, and praise thee, without ceasing,
Glory in thy perfect love.

3. Finish then thy new creation,
Pure and spotless let us be ;
Let us see thy great salvation,
Perfectly restored in thee,
Changed from glory into glory,
Till in heaven we take our place,
Till we cast our crowns before thee,
Lost in wonder, love, and praise !



J. S. BACH'S ORIGINAL HYMN-TUNES

8

(Holy Communion)

Slow $\text{♩} = 50$.

The musical score is written for two staves, Treble and Bass clef, in a key signature of one flat (B-flat). The tempo is marked 'Slow' with a quarter note equal to 50 beats per minute. The score consists of four systems of two staves each. The melody is primarily in the Treble staff, with the Bass staff providing harmonic support. The notation includes various note values (quarter, eighth, and sixteenth notes), rests, and accidentals (sharps and flats). The piece concludes with a double bar line and repeat dots.

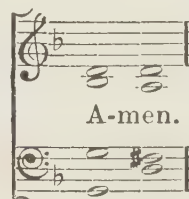
FOR CONGREGATIONAL USE

St. Thomas Aquinas, 1227-74.

Tr. Bishop J. R. Woodford.

THEE we adore, O hidden Saviour, thee,
Who in thy Sacrament art pleased to be ;
Both flesh and spirit in thy presence fail,
Yet here thy Presence we devoutly hail.

- 2 O blest Memorial of our dying Lord,
Who living Bread to men doth here afford !
O may our souls for ever feed on thee,
And thou, O Christ, for ever precious be.
- 3 Fountain of goodness, Jesu, Lord and God,
Cleanse us, unclean, with thy most cleansing Blood ;
Increase our faith and love, that we may know
The hope and peace which from thy Presence flow.
4. O Christ, whom now beneath a veil we see,
May what we thirst for soon our portion be,
To gaze on thee unveiled, and see thy face,
The vision of thy glory and thy grace.

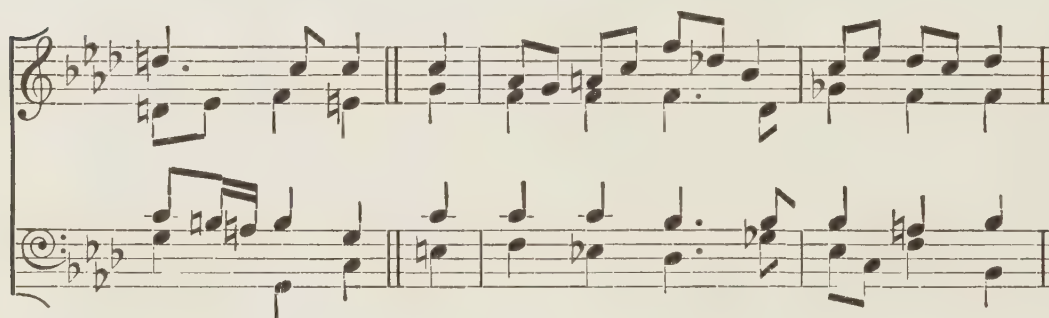
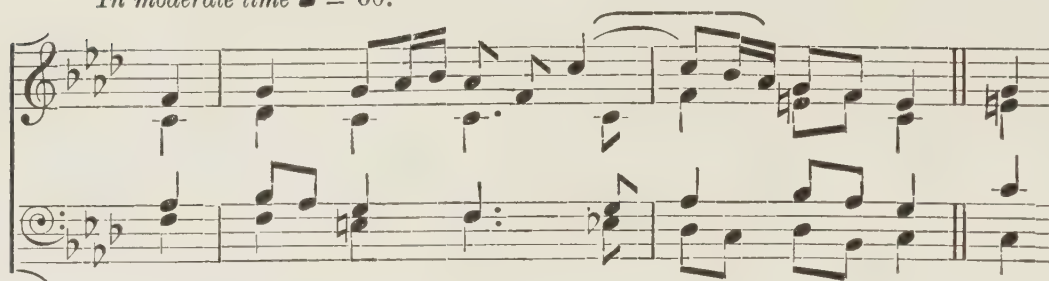


J. S. BACH'S ORIGINAL HYMN-TUNES

9

(For General Use)

In moderate time ♩ = 60.



FOR CONGREGATIONAL USE

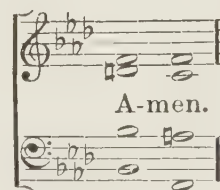
Bishop Reginald Heber, 1783-1826.

HOSANNA to the living Lord !
Hosanna to the Incarnate Word !
To Christ, Creator, Saviour, King,
Let earth, let heaven Hosanna sing,
Hosanna in the highest !

2 O Saviour, with protecting care
Abide in this thy house of prayer,
Where we thy parting promise claim,
Assembled in thy sacred Name.
Hosanna in the highest !

3 But, chiefest, in our cleansèd breast,
Eternal, bid thy Spirit rest ;
And make our secret soul to be
A temple pure and worthy thee.
Hosanna in the highest !

4. To God the Father, God the Son,
And God the Spirit, Three in One,
Be honour, praise, and glory given
By all on earth and all in heaven.
Hosanna in the highest !

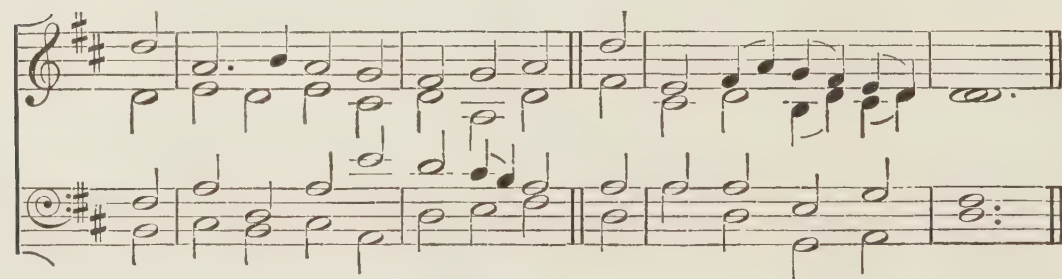
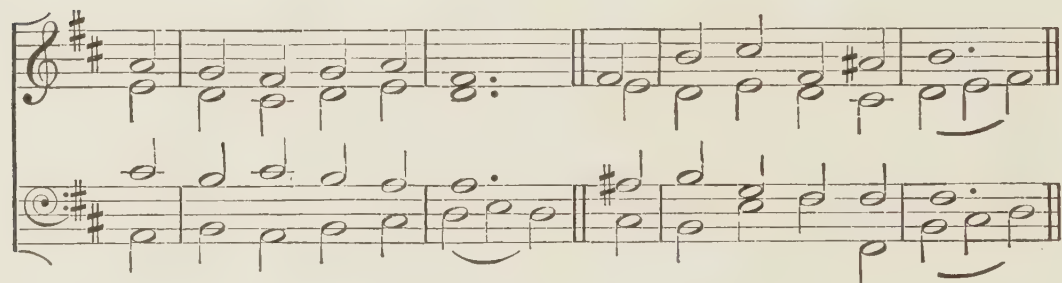
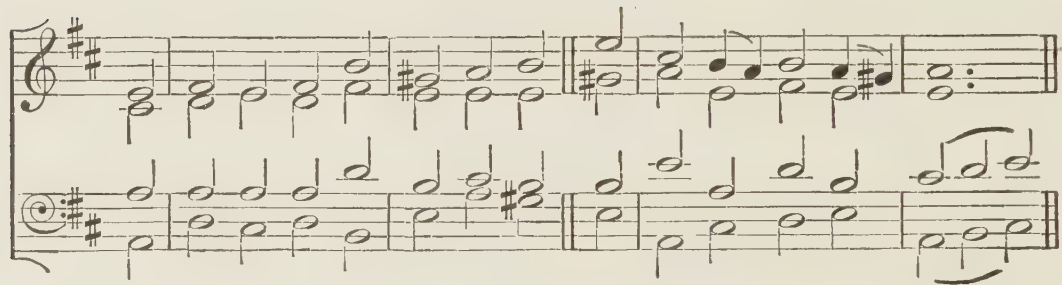


J. S. BACH'S ORIGINAL HYMN-TUNES

10

(For General Use)

In moderate time $\text{♩} = 80$.



FOR CONGREGATIONAL USE

Charles Wesley, 1707-88.

- C**OMMIT thou all thy griefs
And ways into his hands,
To his sure truth and tender care,
Who earth and heaven commands,
Who points the clouds their course,
Whom winds and seas obey ;
He shall direct thy wandering feet,
He shall prepare thy way.
- 2 Thou on the Lord rely,
So safe shalt thou go on ;
Fix on his work thy steadfast eye,
So shall thy work be done.
Give to the winds thy fears ;
Hope, and be undismayed ;
God hears thy sighs and counts thy tears ;
God shall lift up thy head.
3. Through waves and clouds and storms
He gently clears thy way ;
Wait thou his time ; so shall this night
Soon end in joyous day.
Leave to his sovereign sway
To choose and to command ;
So shalt thou, wondering, own his way
How wise, how strong his hand.

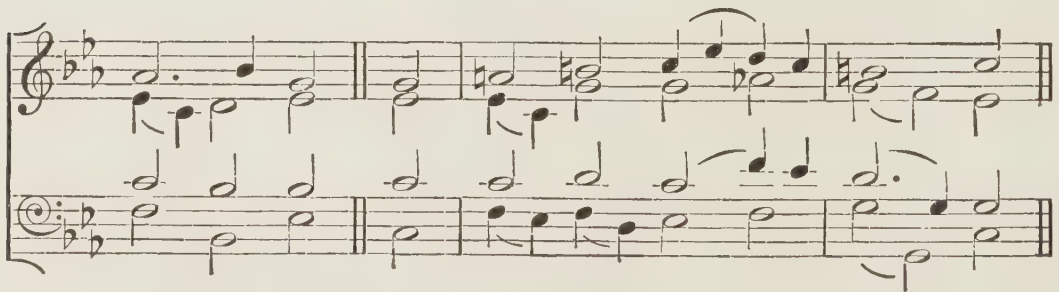
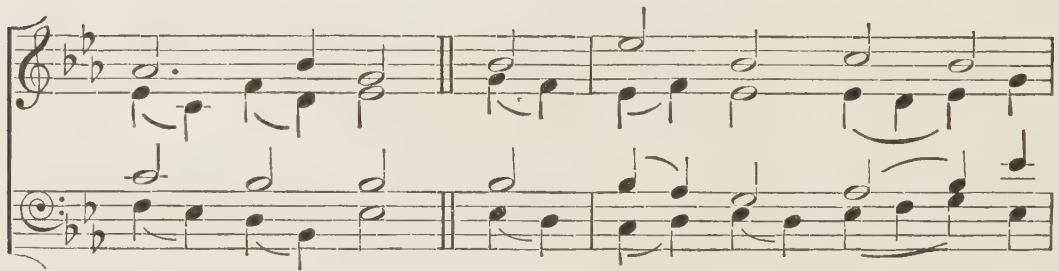
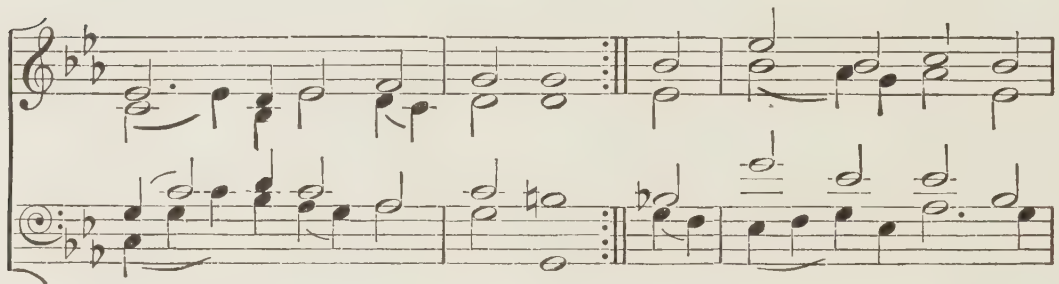
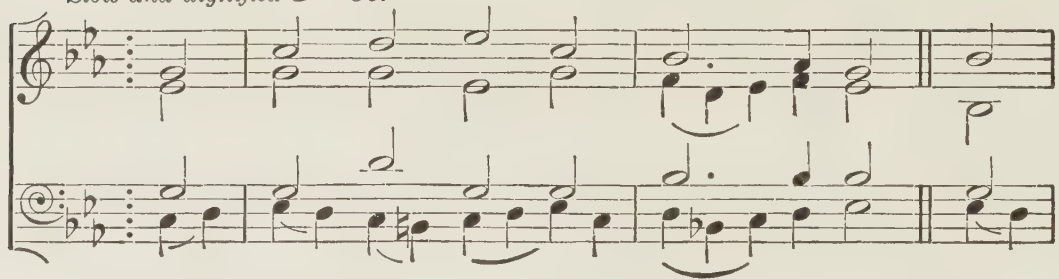


J. S. BACH'S ORIGINAL HYMN-TUNES

11

(*Passiontide*)

Slow and dignified $\text{♩} = 56$.



FOR CONGREGATIONAL USE

Attolle paulum lumina, c. 17th century.

Tr. John Mason Neale.

- O** SINNER, raise the eye of faith,
To true repentance turning,
Consider well the curse of sin,
Its shame and guilt discerning :
Upon the Crucified One look,
So shalt thou learn, as in a book,
What well is worth thy learning.
- 2 Look on the head, with such a crown
Of bitter thorns surrounded ;
Look on the blood that trickles down
The feet and hands thus wounded ;
And see his flesh with scourges rent :
Mark how upon the Innocent
Man's malice hath abounded.
- 3 But though upon him many a pain
Its bitterness is spending,
Yet more, O how much more ! his heart
Man's wickedness is rending !
Such is the load for sinners borne,
As Mary's Son in woe forlorn
His life for us is ending.
- 4 None ever knew such pangs before,
None ever such affliction,
As when his people brought to pass
The Saviour's crucifixion.
He willed to bear for us the throes,
For us the unimagined woes,
Of death's most fell infliction.
- 5 O sinner, stay and ponder well
Sin's fearful condemnation ;
Think on the wounds that Christ endured
In working thy salvation ;
For if thy Lord had never died,
Nought else could sinful man betide
But utter reprobation.
6. Lord, give us sinners grace to flee
The death of evil-doing,
To shun the gloomy gates of hell,
Thine awful judgement viewing.
So thank we thee, O Christ, to-day,
And so for life eternal pray,
The holy road pursuing.

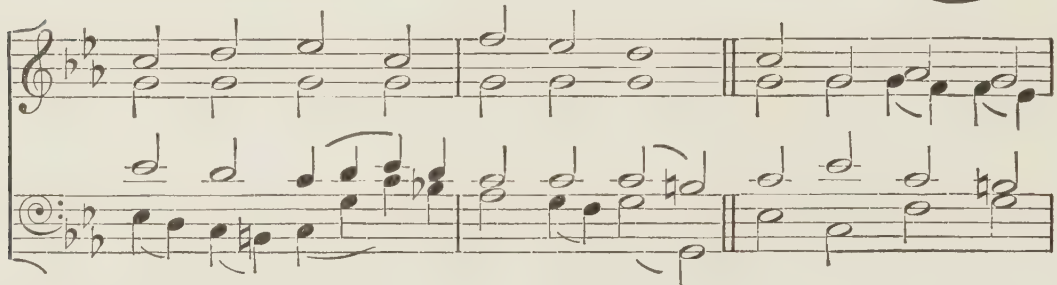
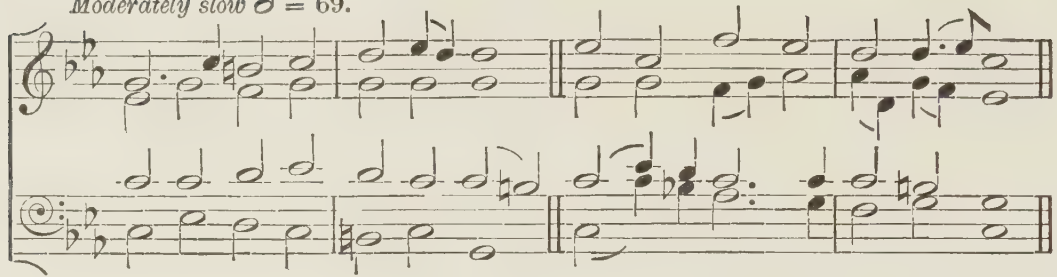


J. S. BACH'S ORIGINAL HYMN-TUNES

12

(For General Use)

Moderately slow $\text{♩} = 69.$



FOR CONGREGATIONAL USE

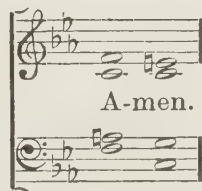
Charles Wesley, 1707-88.

JESU, Lover of my soul,
Let me to thy bosom fly,
While the nearer waters roll,
While the tempest still is high :
Hide me, O my Saviour, hide,
Till the storm of life is past ;
Safe into the haven guide,
O receive my soul at last.

2 Other refuge have I none ;
Hangs my helpless soul on thee ;
Leave, ah ! leave me not alone,
Still support and comfort me.
All my trust on thee is stayed,
All my help from thee I bring ;
Cover my defenceless head
With the shadow of thy wing.

3 Thou, O Christ, art all I want ;
More than all in thee I find :
Raise the fallen, cheer the faint,
Heal the sick, and lead the blind.
Just and holy is thy name ;
I am all unrighteousness ;
False and full of sin I am,
Thou art full of truth and grace.

4. Plenteous grace with thee is found,
Grace to cover all my sin ;
Let the healing streams abound ;
Make and keep me pure within.
Thou of life the fountain art ;
Freely let me take of thee ;
Spring thou up within my heart,
Rise to all eternity.

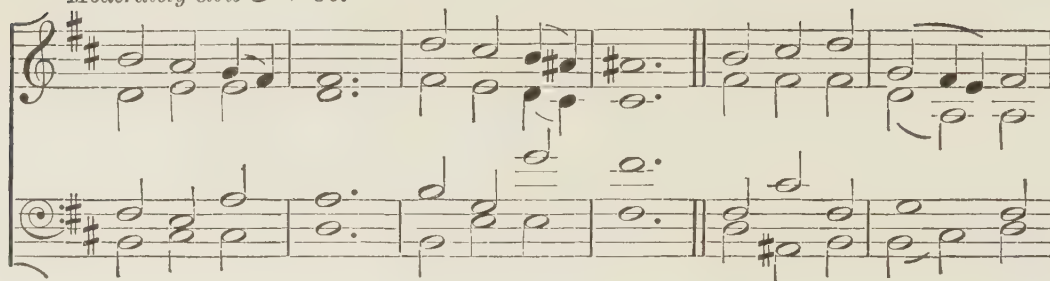


J. S. BACH'S ORIGINAL HYMN-TUNES

13

(For General Use)

Moderately slow $\text{♩} = 60$.



FOR CONGREGATIONAL USE

*Frederick William Faber, 1814-63.**

O PARADISE! O Paradise!
Who doth not crave for rest?
Who would not seek the happy land
Where they that loved are blest?
*Where loyal hearts and true
Stand ever in the light,
In God's most holy sight.*

2 O Paradise! O Paradise!
The world is growing old;
Who would not be at rest and free
Where love is never cold?
*Where loyal hearts and true
Stand ever in the light,
In God's most holy sight.*

3 O Paradise! O Paradise!
'Tis weary waiting here;
I long to be where Jesus is,
To feel, to see him near;
*Where loyal hearts and true
Stand ever in the light,
In God's most holy sight.*

4 O Paradise! O Paradise!
I want to sin no more,
I want to be as pure on earth
As on thy spotless shore;
*Where loyal hearts and true
Stand ever in the light,
In God's most holy sight.*

5 O Paradise! O Paradise!
I greatly long to see
The special place my dearest Lord
In love prepares for me;
*Where loyal hearts and true
Stand ever in the light,
In God's most holy sight.*

6. Lord Jesu, King of Paradise,
O keep me in thy love,
And guide me to that happy land
Of perfect rest above;
*Where loyal hearts and true
Stand ever in the light,
In God's most holy sight.*



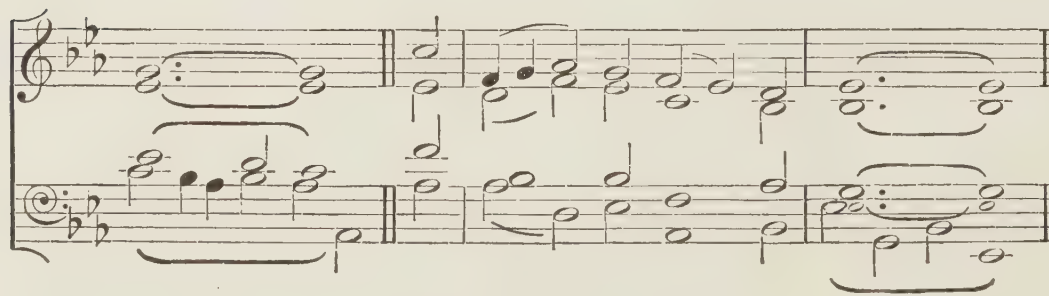
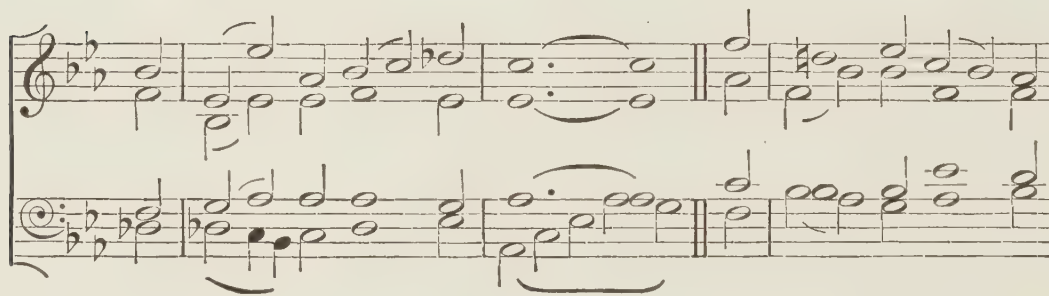
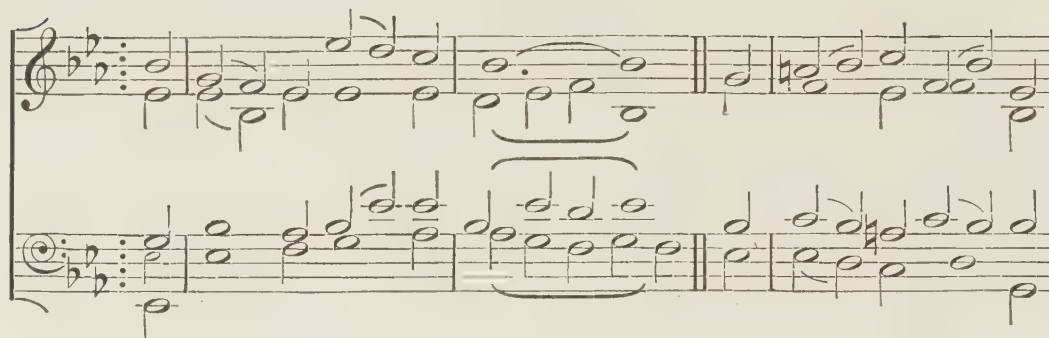
* The seventh line of each stanza is omitted.

J. S. BACH'S ORIGINAL HYMN-TUNES

14

(Thanksgiving)

In moderate time $\text{♩} = 96$.



FOR CONGREGATIONAL USE

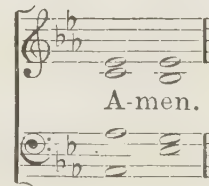
Martin Rinkart, 1586-1649.

Tr. Catherine Winkworth.

NOW thank we all our God,
With heart and hands and voices,
Who wondrous things hath done,
In whom his world rejoices ;
Who from our mother's arms
Hath blessed us on our way
With countless gifts of love,
And still is ours to-day.

2 O may this bounteous God
Through all our life be near us,
With ever joyful hearts
And blessèd peace to cheer us ;
And keep us in his grace,
And guide us when perplexed,
And free us from all ills
In this world and the next.

3. All praise and thanks to God
The Father now be given,
The Son, and him who reigns
With them in highest heaven,
The One eternal God,
Whom earth and heaven adore ;
For thus it was, is now,
And shall be evermore.

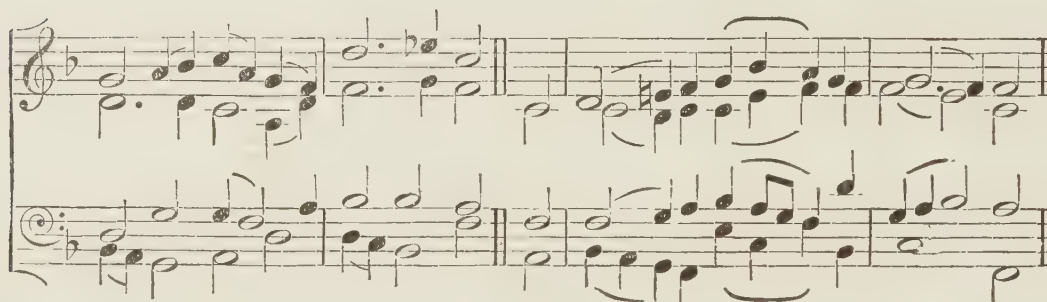
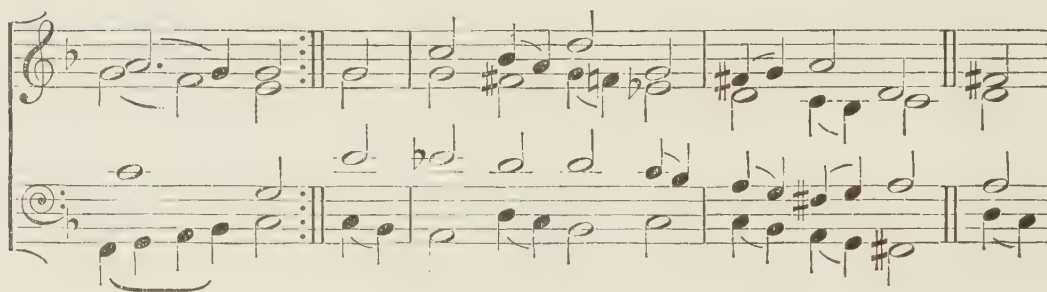
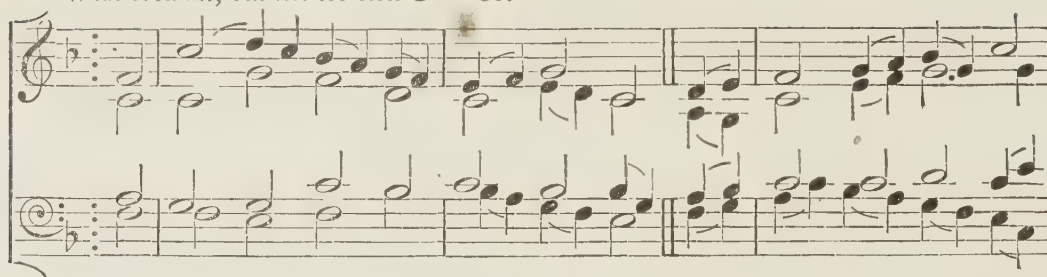


J. S. BACH'S ORIGINAL HYMN-TUNES

15

(For General Use)

With breadth, but not too slow $\text{♩} = 80$.



FOR CONGREGATIONAL USE

J. J. Schütz, 1640-90.

Tr. Frances E. Cox.

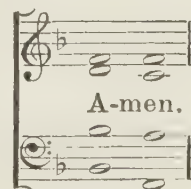
SING praise to God who reigns above,
The God of all creation,
The God of power, the God of love,
The God of our salvation ;
With healing balm my soul he fills,
And every faithless murmur stills :
To God all praise and glory !

2 The Angel-host, O King of kings,
Thy praise for ever telling,
In earth and sky all living things
Beneath thy shadow dwelling,
Adore the wisdom which could span
And power which formed creation's plan :
To God all praise and glory !

3 What God's almighty power hath made
His gracious mercy keepeth ;
By morning glow or evening shade
His watchful eye ne'er sleepeth :
Within the kingdom of his might
Lo ! all is just, and all is right :
To God all praise and glory !

4 Then all my gladsome way along
I sing aloud thy praises,
That men may hear the grateful song
My voice unwearied raises :
Be joyful in the Lord, my heart !
Both soul and body bear your part !
To God all praise and glory !

5. O ye who name Christ's holy name,
Give God all praise and glory :
All ye who own his power, proclaim
Aloud the wondrous story !
Cast each false idol from his throne,
The Lord is God, and he alone :
To God all praise and glory !

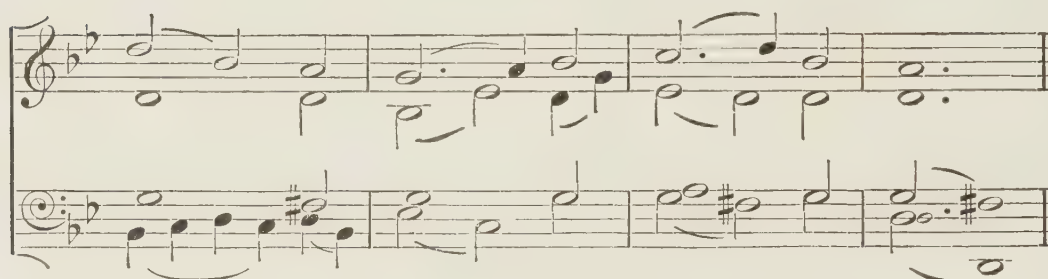
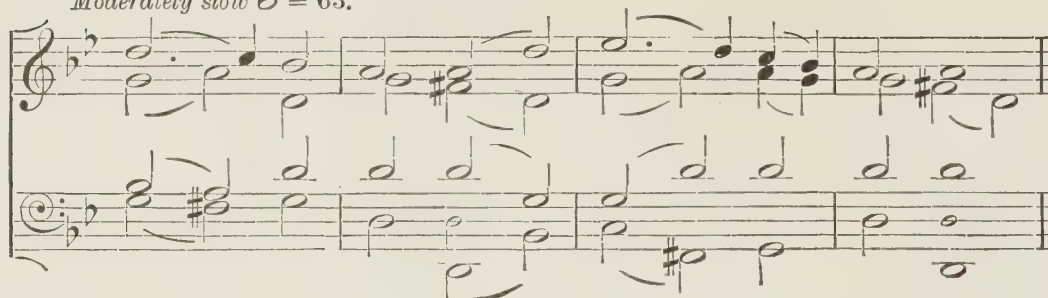


J. S. BACH'S ORIGINAL HYMN-TUNES

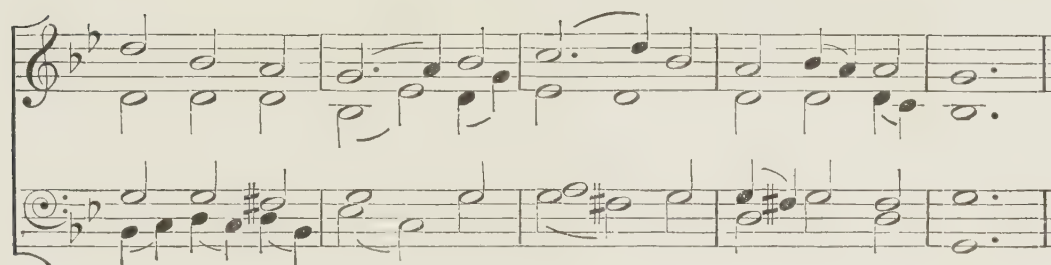
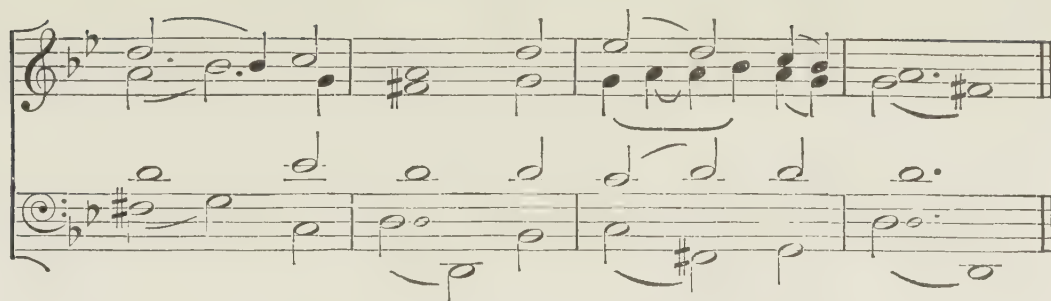
16

(Holy Communion)

Moderately slow $\text{♩} = 63$.



FOR CONGREGATIONAL USE

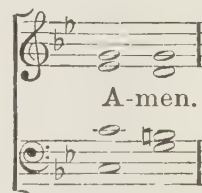


Ave verum Corpus natum, 14th century.

Tr. H. N. Oxenham.

HAIL, true Body, born of Mary,
 Spotless Virgin's virgin birth ;
 Thou who truly hangedst weary
 On the Cross for sons of earth ;
O most kind ! O gracious One !
O sweetest Jesu, Mary's most holy Son !

2. Thou whose sacred side was riven,
 Whence the Water flowed and Blood,
 O mayst thou, dear Lord, be given
 At death's hour to be my food :
O most kind ! O gracious One !
O sweetest Jesu, Mary's most holy Son !

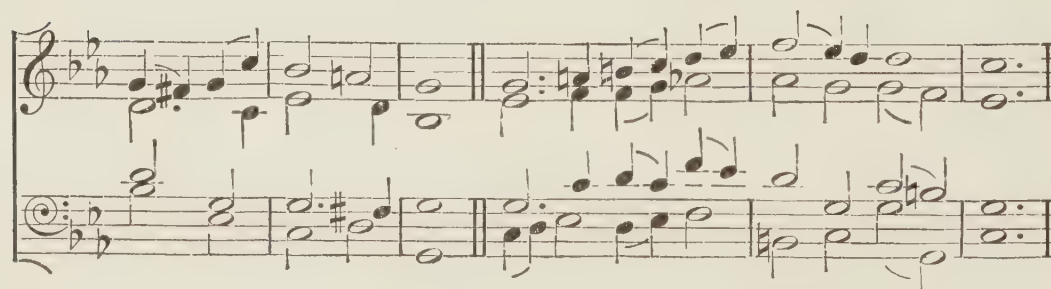
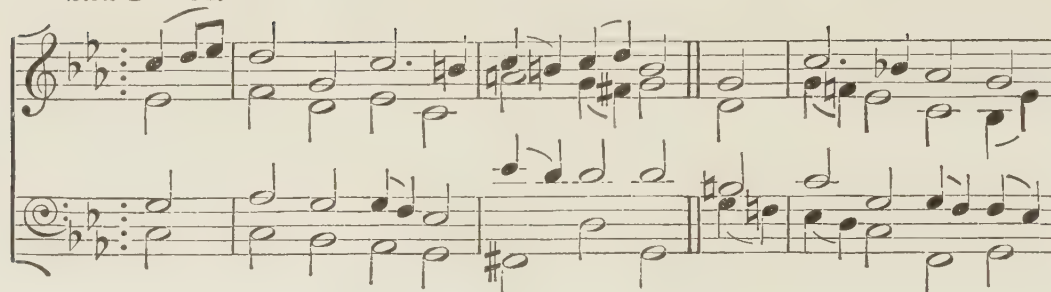


J. S. BACH'S ORIGINAL HYMN-TUNES

17

(*Passiontide*)

Slow $\text{♩} = 54.$



FOR CONGREGATIONAL USE

Georg Christian Schemelli (b. 1676).

Tr. Anon.

LORD JESUS, bitter was the woe
Befell thee in Gethsemane,
Where wicked men did take thee ;
The pangs of death, the gloom of hell,
Such anguish as no man can tell
Did like a flood o'ertake thee.
What pain, what grief,
Wracked thee 'fore thy Father bending,
Silent and alone,
As thy soul sped, heaven wending.

2. Lord Jesus, finished is the fight,
Thy Body's in its rocky bed,
Thy soul's to God commended.
E'en to the last our sorrow's load
Thou bearest in thine arms to God
Into the clouds ascended.
O hear me, Lord !
Save me in my mortal anguish !
When death bids me come !
Suffer not my soul to languish !

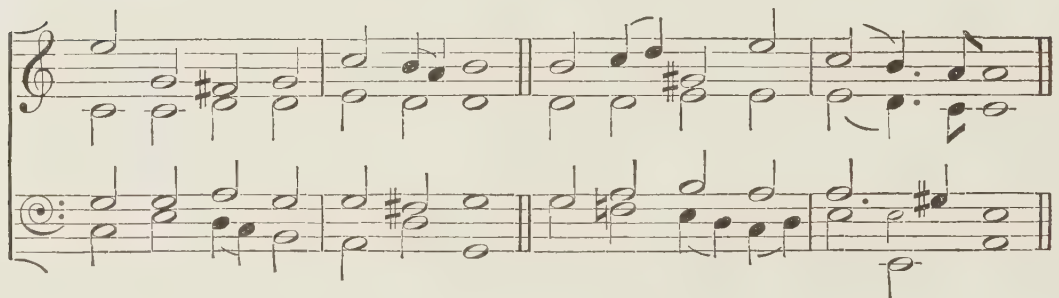


J. S. BACH'S ORIGINAL HYMN-TUNES

18

(*Epiphany*)

In moderate time $\text{♩} = 80$.



FOR CONGREGATIONAL USE

W. Chatterton Dix, 1837-98.

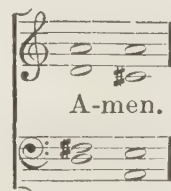
AS with gladness men of old
Did the guiding star behold,
As with joy they hailed its light,
Leading onward, beaming bright,
So, most gracious God, may we
Evermore be led to thee.

2 As with joyful steps they sped
To that lowly manger-bed,
There to bend the knee before
Him whom heaven and earth adore,
So may we with willing feet
Ever seek thy mercy-seat.

3 As they offered gifts most rare
At that manger rude and bare,
So may we with holy joy,
Pure, and free from sin's alloy,
All our costliest treasures bring,
Christ, to thee our heavenly King.

4 Holy Jesu, every day
Keep us in the narrow way ;
And, when earthly things are past,
Bring our ransomed souls at last
Where they need no star to guide,
Where no clouds thy glory hide.

5. In the heavenly country bright
Need they no created light ;
Thou its Light, its Joy, its Crown,
Thou its Sun which goes not down :
There for ever may we sing
Alleluyas to our King.



J. S. BACH'S ORIGINAL HYMN-TUNES

19

(For General Use)

Moderately slow $\text{♩} = 60$.

The musical score is presented in four systems, each consisting of a treble and a bass staff joined by a brace. The key signature is one sharp (F#), and the time signature is common time (C). The notation includes various musical symbols such as notes, rests, bar lines, and slurs. The first system begins with a repeat sign in the treble staff. The second system contains repeat signs in both staves. The third and fourth systems continue the melodic and harmonic development of the hymn tune.

FOR CONGREGATIONAL USE

Georg Friedrich Breithaupt (fl. 1700).

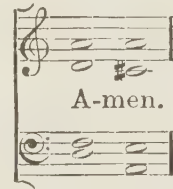
Tr. Anon.

O GLOOM of sin, when, when wilt thou pass over?
When comes the Light of Life to me?

When shall my feeble earth-bound sight discover
The radiant dawn of ecstasy?

When, standing at his judgement-seat,
My God eternally to meet,
And so at peace to rise forgiven
And pass within the gate of heaven?

2. O peaceful death, thou haven long desired,
When shall I meet thee close at hand?
When shall I shed this body frail and mired
And in the halls of glory stand?
By God's good grace the fight is won,
And Satan's power is all undone.
Sun of my soul, 'tis thou wilt light me
To thine eternal company.

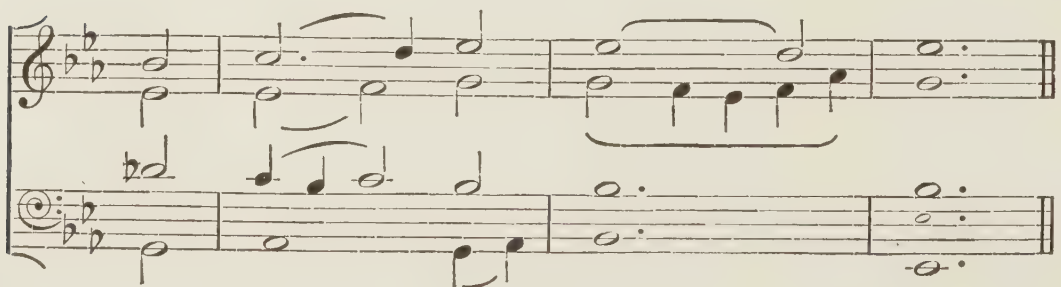
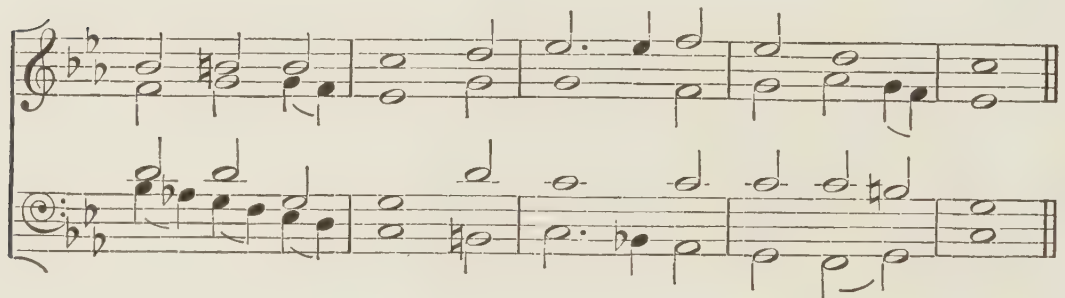
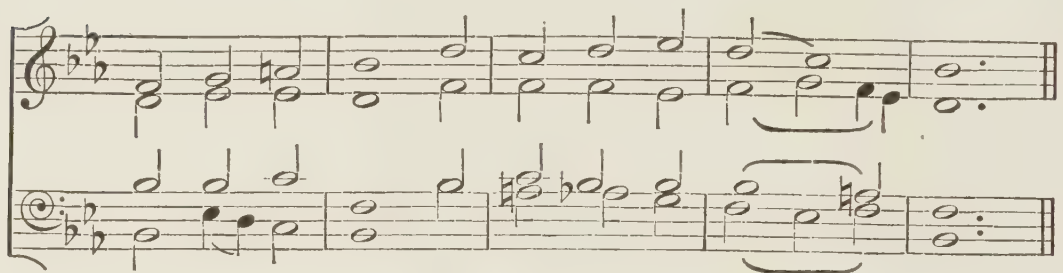
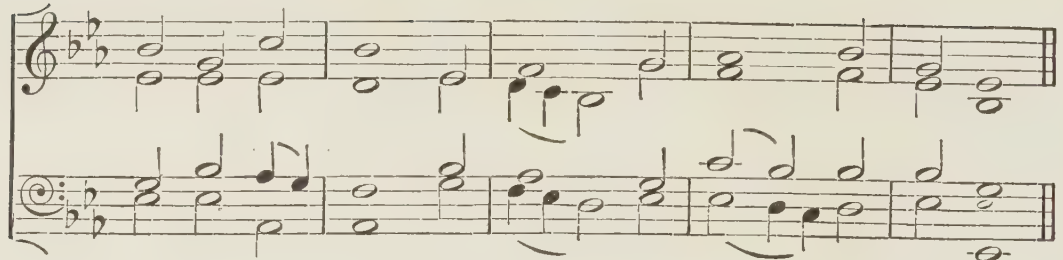


J. S. BACH'S ORIGINAL HYMN-TUNES

20

(For General Use)

In moderate time $\text{♩} = 69$.



FOR CONGREGATIONAL USE

Philip Pusey, 1799-1855.

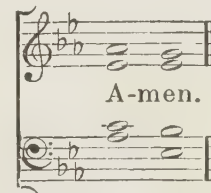
LORD of our life, and God of our salvation,
Star of our night, and Hope of our nation,
Hear and receive thy Church's supplication,
Lord God Almighty.

2 See round thine ark the hungry billows curling ;
See now thy foes their banners unfurling ;
Lord, while their darts envenomed they are hurling,
Thou canst preserve us.

3 Lord, thou canst help when earthly armour faileth,
Lord, thou canst save us when sin assaileth ;
Christ, o'er thy Rock nor death nor hell prevaieth ;
Grant us thy peace, Lord.

4 Peace in our hearts, our evil thoughts assuaging ;
Peace in thy Church, where sons are engaging ;
Peace, when the world its busy war is waging :
Calm thy foes' raging.

5. Grant us thy help till backward they are driven,
Grant them thy truth, that they be forgiven ;
Grant peace on earth, and, after we have striven,
Peace in thy heaven.



J. S. BACH'S ORIGINAL HYMN-TUNES

21

(For General Use)

In moderate time ♩ = 72.



FOR CONGREGATIONAL USE

Joachim Magdeburg, c. 1525-83.

Tr. Catherine Winkworth.

- W**HO puts his trust in God most just
Hath built his house secure and fast ;
He who relies on Jesus Christ
Shall reach his haven-home at last.
While mine thou art not death's worst smart my soul shall harm
Nor let my courage fainting be ;
For thy truth stands and e'er shall comfort me.
- 2 Though fiercest foes my course oppose,
A dauntless front to them I'll show ;
My champion thou, Lord Christ, art now,
Who soon shall Satan overthrow !
No powers of death nor hell's foul breath shall do me hurt.
Before thy might my foes disperse ;
'Tis thou dispel'st the shadow of man's curse.
3. I rest me here without a fear,
By thee shall grace be given free,
And all I need, O Friend indeed,
For this life or the heavenly.
Lord, hear my prayer, and in thy care vouchsafed to me
Keep me in peace for evermore
And grace impart from out thy plenteous store.

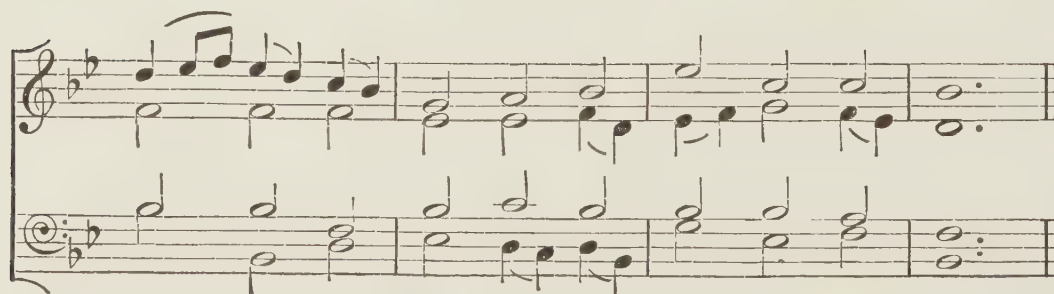
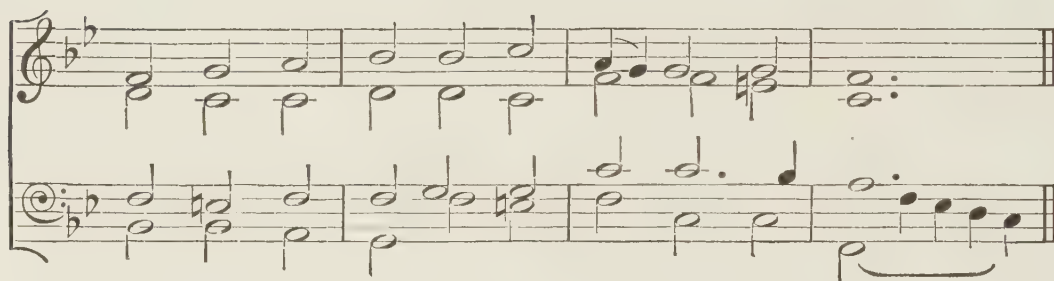
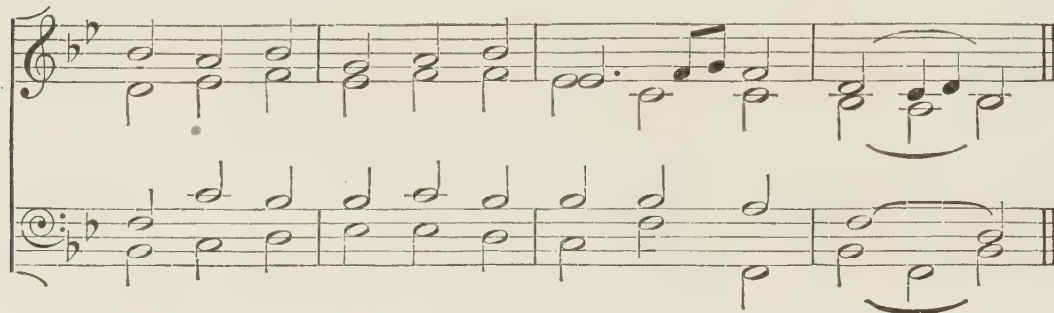


J. S. BACH'S ORIGINAL HYMN-TUNES

22

(*St. Michael and All Angels*)

In moderate time $\text{♩} = 88$.



FOR CONGREGATIONAL USE

St. Joseph the Hymnographer, d. 883.

Tr. J. M. Neale.

STARS of the morning, so gloriously bright,
Filled with celestial resplendence and light,
These that, where night never followeth day,
Raise the Trisagion ever and ay :

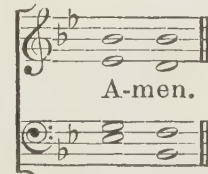
2 These are thy counsellors, these dost thou own,
Lord God of Sabaoth, nearest thy throne ;
These are thy ministers, these dost thou send,
Help of the helpless ones ! man to defend.

3 These keep the guard amid Salem's dear bowers ;
Thrones, Principalities, Virtues, and Powers ;
Where, with the Living Ones, mystical Four,
Cherubim, Seraphim bow and adore.

4 'Who like the Lord ?' thunders Michael the Chief ;
Raphael, 'the cure of God,' comforteth grief ;
And, as at Nazareth, prophet of peace,
Gabriel, 'the Light of God,' bringeth release.

5 Then, when the earth was first poised in mid space,
Then, when the planets first sped on their race,
Then, when were ended the six days' employ,
Then all the Sons of God shouted for joy.

6. Still let them succour us ; still let them fight,
Lord of angelic hosts, battling for right ;
Till, where their anthems they ceaselessly pour,
We with the Angels may bow and adore.

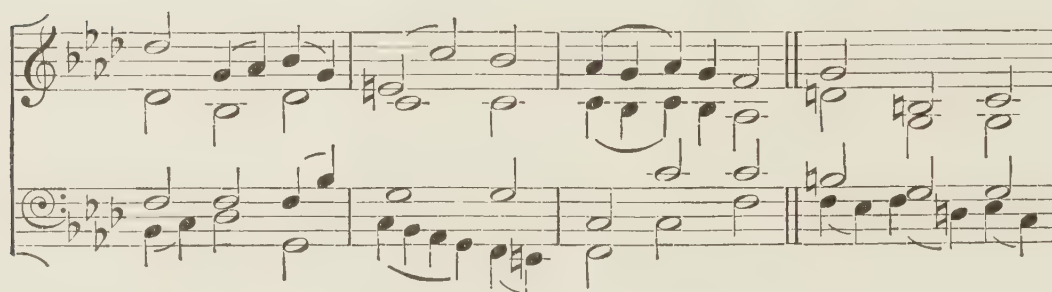
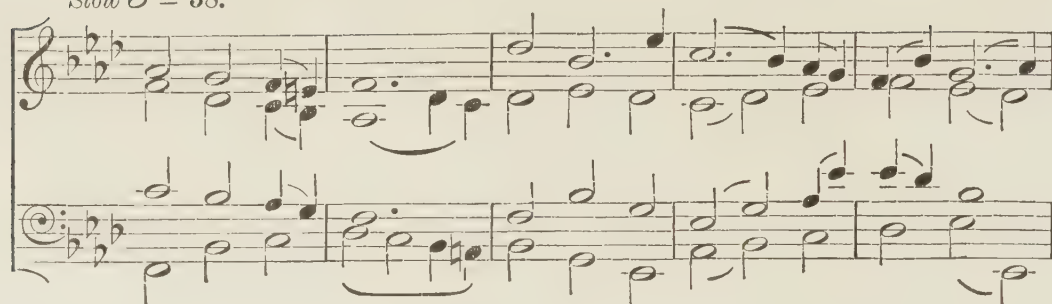


J. S. BACH'S ORIGINAL HYMN-TUNES

23

(For General Use)

Slow $\text{♩} = 58$.



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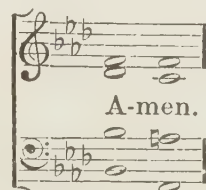
Henry Collins, 1794-1870
(slightly altered *).

JESU, my Lord, *Jesu*, my God, *Jesu*, my All,
Hear me, blest Saviour, when I call ;
Hear me, and from thy dwelling-place
Pour down the riches of thy grace :
Jesu, my Lord, I thee adore,
O make me love thee *ever* more and more.

2 Jesu, too late, *alas ! too late*, I thee have sought,
How can I love thee as I ought ?
And how extol thy matchless fame,
The glorious beauty of thy name ?
Jesu, my Lord, I thee adore,
O make me love thee *ever* more and more.

3 Jesu, what *worth* didst *thy compassion* find in me
That thou hast dealt so lovingly ?
How great the joy that thou hast brought,
So far exceeding hope or thought !
Jesu, my Lord, I thee adore,
O make me love thee *ever* more and more.

4. Jesu, of thee, *always of thee*, shall be my song,
To thee my heart and soul belong ;
All that I am or have is thine,
And thou, sweet Saviour, thou art mine.
Jesu, my Lord, I thee adore,
O make me love thee *ever* more and more.



* The alterations, made with permission, are additions to the original stanzas necessitated by the metre of the melody. They are printed in italics.

J. S. BACH'S ORIGINAL HYMN-TUNES

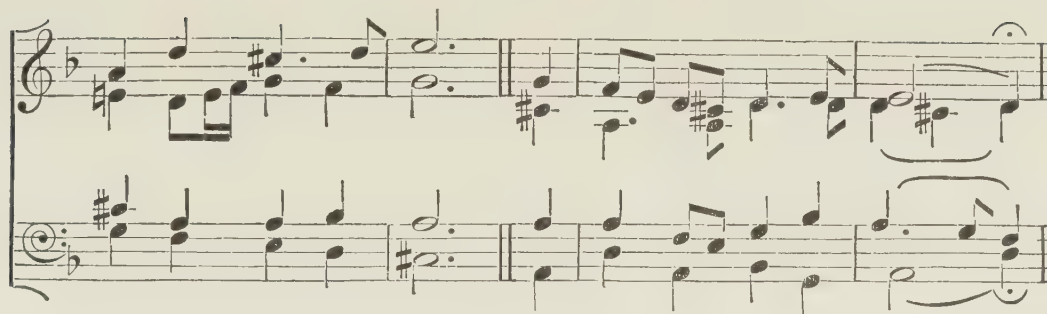
24

(For General Use)

Moderately slow ♩ = 69.



FOR CONGREGATIONAL USE



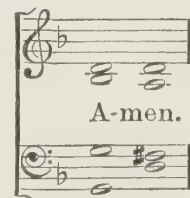
Sir H. W. Baker, 1821-77.*

THERE is a blessèd home
 Beyond this land of *sin and woe*,
 Where trials never come,
 Nor tears of sorrow flow ;
 Where faith is lost in sight,
 And patient hope is crowned,
 And everlasting light
 Its glory throws around.

2 There is a land of peace,
 Good Angels know *and love* it well,
 Glad songs that never cease
 Within its portals swell ;
 Around its glorious throne
 Ten thousand Saints adore
 Christ, with the Father One
 And Spirit, evermore.

3 O joy all joys beyond,
 To see the Lamb *above* who died,
 And count each sacred wound
 In hands, and feet, and side ;
 To give to him the praise
 Of every triumph won,
 And sing through endless days
 The great things he hath done.

4. Look up, ye saints of God,
 Nor fear to tread *on earth* below
 The path your Saviour trod
 Of daily toil and woe ;
 Wait but a little while
 In uncomplaining love,
 His own most gracious smile
 Shall welcome you above.



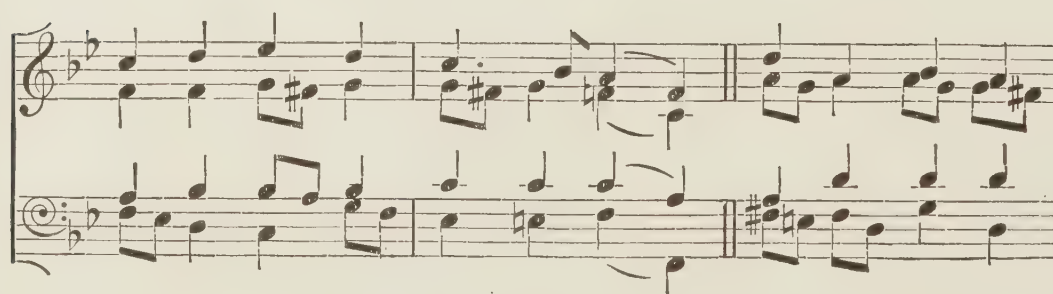
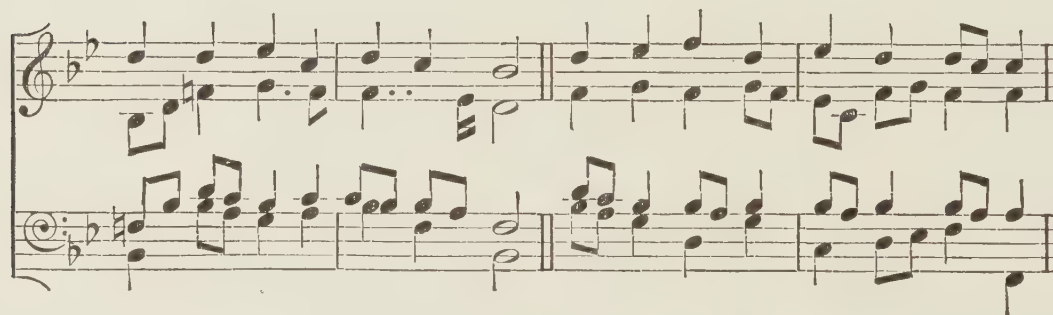
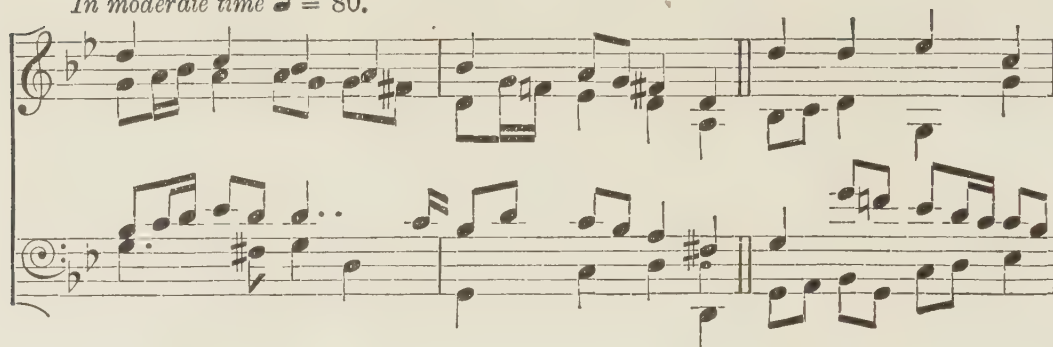
* Additions to the original stanzas are printed in italics.

J. S. BACH'S ORIGINAL HYMN-TUNES

25

(Saints' Days)

In moderate time ♩ = 80.



FOR CONGREGATIONAL USE



Bishop Christopher Wordsworth, 1807-85.

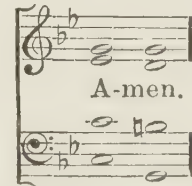
<p>HARK! the sound of holy voices, Chanting at the crystal sea, Alleluya, Alleluya, Alleluya, Lord, to thee : Multitude, which none can number, Like the stars in glory stands, Clothed in white apparel, holding Palms of victory in their hands.</p>	<p>2 Patriarch, and holy Prophet, Who prepared the way of Christ, King, Apostle, Saint, Confessor, Martyr, and Evangelist, Saintly Maiden, godly Matron, Widows who have watched to prayer, Joined in holy concert, singing To the Lord of all, are there.</p>
--	---

3 They have come from tribulation,
 And have washed their robes in blood,
 Washed them in the blood of Jesus ;
 Tried they were, and firm they stood ;
 Mocked, imprisoned, stoned, tormented,
 Saw'n asunder, slain with sword,
 They have conquered death and Satan
 By the might of Christ the Lord.

4 Marching with thy Cross their banner,
 • They have triumphed following
 Thee, the Captain of salvation,
 Thee their Saviour and their King ;
 Gladly, Lord, with thee they suffered ;
 Gladly, Lord, with thee they died,
 And by death to life immortal
 They were born, and glorified.

5 Now they reign in heavenly glory,
 Now they walk in golden light,
 Now they drink, as from a river,
 Holy bliss and infinite,
 Love and peace they taste for ever,
 And all truth and knowledge see
 In the beatific vision
 Of the blessèd Trinity.

6. God of God, the One-begotten,
 Light of light, Emmanuel,
 In whose Body joined together
 All the Saints for ever dwell,
 Pour upon us of thy fullness,
 That we may for evermore
 God the Father, God the Son, and
 God the Holy Ghost adore.

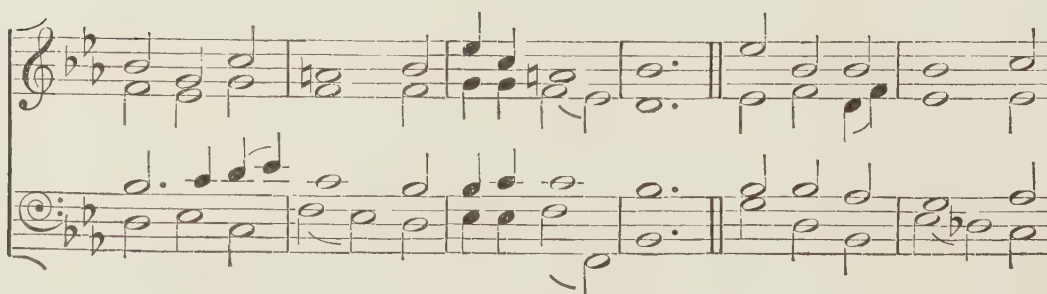
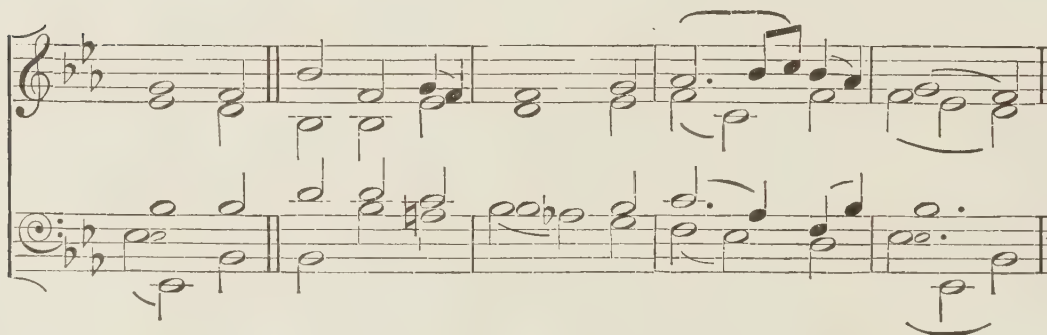
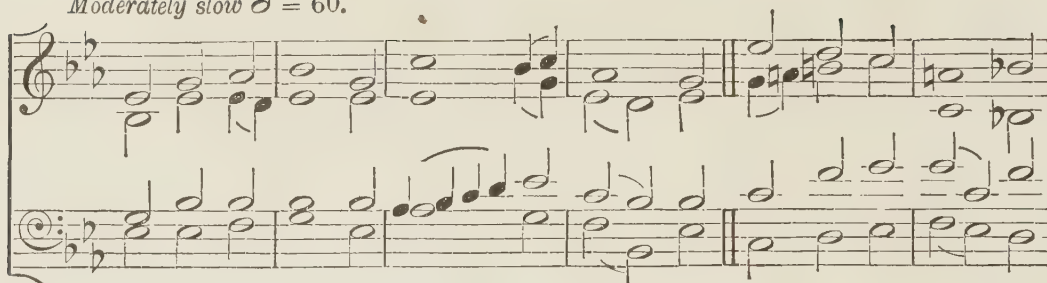


J. S. BACH'S ORIGINAL HYMN-TUNES

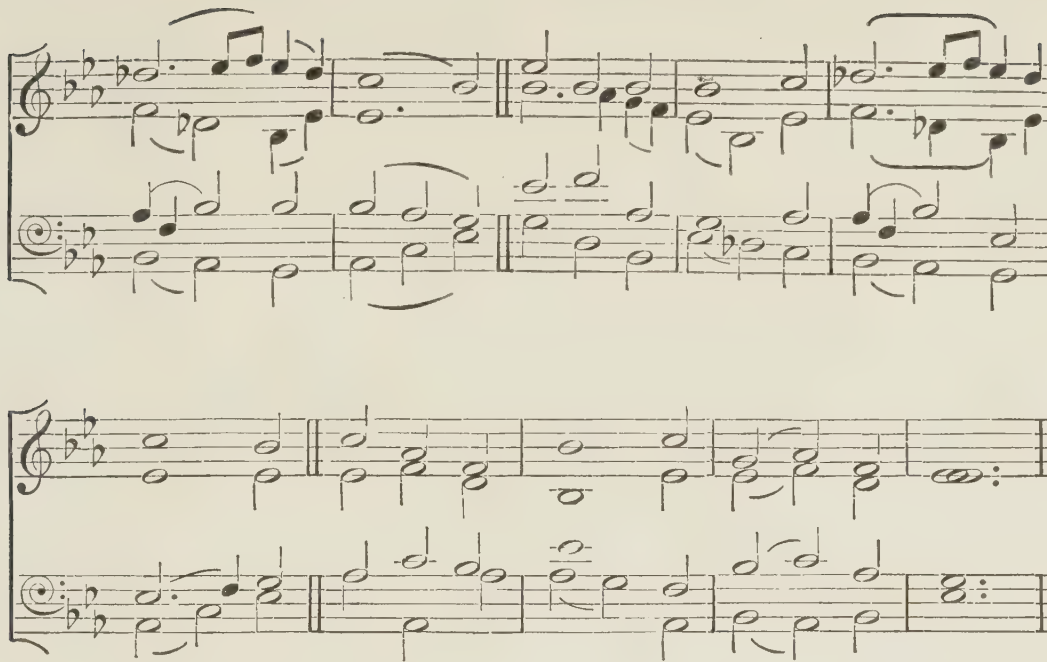
26

(Holy Communion)

Moderately slow $\text{♩} = 60$.



FOR CONGREGATIONAL USE



Bishop Reginald Heber, 1783-1826.

BBREAD of the world in mercy broken,
 Wine of the soul in mercy shed,
 By whom the words of life were spoken,
 And in whose death our sins are dead,
 Look on the heart by sorrow broken,
 Look on the tears by sinners shed,
 And be thy feast to us the token
 That by thy grace our souls are fed.



If this hymn is sung during the Office of Holy Communion, it is suggested that it be sung thrice, with brief pauses intervening; first as a solo, then as an unaccompanied motet, and lastly with accompaniment.

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(E. H. No. 514 ; H. A. M. No. 523 ; C. H. No. 542)	
Who puts his trust in God most just	21
Ye watchers and ye holy ones (E. H. No. 519)	3

The references are to 'The English Hymnal' (Oxford University Press), 'Hymns Ancient and Modern' (William Clowes & Sons), and 'The Church Hymnary' (Oxford University Press).

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